ROCK CANDY

FOR THOSE WHO WERE RAISED ON ROCK

April - May 2019

GENESIS
'EYEWITNESS' SPECIAL

THE FOUR HORSEMEN
DRUGS, DEATH, BOOGIE

LITA FORD
"IT'S FUN BEING FEMALE"

STYX
THE 'KILROY' YEARS

QUO
'HELLO!' REAPPRAISED

JOHN WAITE
THE BABYS, BAD ENGLISH, *EVERYTHING!*

IRON MAIDEN
BUYERS' GUIDE

DEF LEPPARD

NEW AND EXCLUSIVE INTERVIEWS

NOT GLAM, NOT GRUNGE

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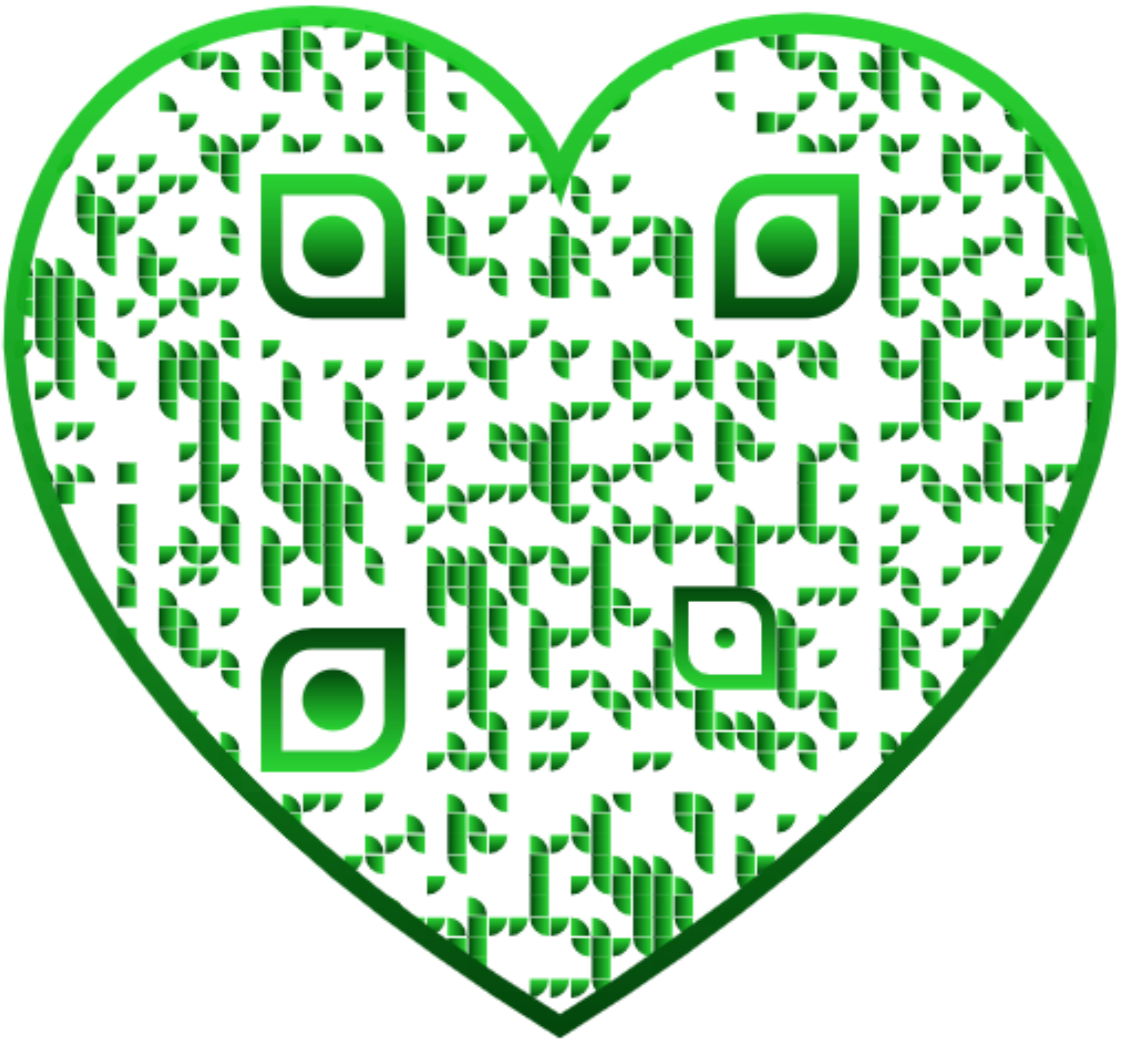

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ROCK CANDY

WELCOME

FIRST OF ALL, HATS off to all the Def Leppard fans who went above and beyond the call of duty to strong arm – with a massive amount of votes – the Rock & Roll Hall Of Fame into letting the band into their hallowed portals, an area normally reserved for acts that could be described as neither rock nor roll. Heavy hitters including Deep Purple, Bon Jovi and Black Sabbath spent years being cold-shouldered before being reluctantly allowed access to this super-elite club...

NOW ONTO other matters... I recently had a very interesting conversation with a Canadian acquaintance of mine. He's a manager in country music, but was brought up loving hard rock. We were shooting the breeze about how the contemporary country music scene has now become the equivalent of '80s AOR. The artists write catchy, hook-laden songs, use big guitars and aren't afraid to embrace both melody and muscle. This view was recently reinforced when I saw Keith Urban perform in London; the show was 99 per cent rock'n'roll and 1 per cent country. Honestly, it was as if Rick Springfield and Jon Bon Jovi had a baby. The performance and energy levels were through the roof and, if I closed my eyes, I could have sworn we were back in the glorious '80s. Urban, who played superb guitar throughout, even walked into the crowd – Angus Young style – and stepped up on a mini soapbox in the middle of the venue for a few numbers. The audience couldn't get enough. Keith, I take my hat off to you, and thank the lord for your dedication to guitar rock.

WHICH BRINGS me back to the Rock & Roll Hall Of Fame. It's occurred to me that some of the biggest acts of all-time may never get inducted. Bands like UFO, Thin Lizzy, Blue Öyster Cult, Foghat, Iron Maiden, Boston, Motörhead and Judas Priest all look set to be brushed aside and penalised for their popularity, undeniable musical quality and years of pleasure they've brought to committed, loyal, rock fans. It's a sad state of affairs but one that, in my view, may not change anytime soon.

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THIS ISSUE'S BIG QUESTION – 'PYROMANIA' OR 'HYSTERIA'?

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'Hysteria' hands down!
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LETTER FROM THE EDITOR

We don't really need much of an excuse to put Def Leppard on the cover of *Rock Candy Mag*. The fact that the Sheffield band starred on our very first cover two years ago shows the esteem in which we hold them. They've always made great music. They've survived heartache and tragedy along the way. And they're some of the nicest rock stars you could ever wish to meet. But the fact that Leppard have just been inducted into the Rock & Roll Hall Of Fame gives us as good a reason as any to make them the first band ever to feature on two separate *Rock Candy Mag* covers. Is this 'double cover' more of an accolade than the Hall Of Fame induction? If you listen to Joe Elliott, Phil Collen and Viv Campbell in our exclusive interviews you might think the answer is yes. "Personally The Rock & Roll Hall Of Fame doesn't mean anything," Phil Collen tells *Rock Candy*'s Jon Hotten. "But for the band and the fans it's awesome." "It's more the things where there's a union of us and the people who put us where we are, our crowd, that make me feel proud of what we've done," Joe Elliott says to our writer Alison Joy. And without tooting our own horn too much, we'd like to think that we at *Rock Candy Mag* come under the bracket of "people who put us where we are." Because not only are we rock journalists, we're also rock *fans*, proud to have supported rock and metal acts from right back in the days when Def Leppard were playing working men's clubs in the north of England, hoping against hope that they could cop a break. Being inducted into the Rock & Roll Hall Of Fame is just reward for Leppard's stellar achievements, of course, but we definitely wouldn't think any the less of the band had they never received any industry recognition.

Metal music has always been the outsider's choice, even when it was the world's biggest-selling form of music during those halcyon '80s days. It was never fashionable and neither were we, especially looking back on some of those haircuts we chose to 'model' back in the day! But the bond between band and fan is never greater than in metal, especially with the groups that grew out of the early '80s New Wave Of British Heavy Metal phenomenon. Iron Maiden and Def Leppard may have achieved success beyond their wildest dreams, but they have always remained resolutely approachable, down-to-earth, and modest about their achievements. It's made their fans intensely loyal, and it's made working with them over the last 35-plus years an absolute pleasure. So well done Leppard for your Rock & Roll Hall Of Fame Induction. But you've *always* been winners to us!

Howard Johnson – Editor
Email me at **hojo@rockcandymag.com**

UPFRONT

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Super-long songs, something to put fire in your belly, and bands that really, *really* wanted to sound like Zeppelin. Get ready to visit YouTube for your regular dose of visual treats from the vaults.

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Remember the days when boys wanted to play like men but look like girls? It seemed to work, and before too long many of them were *bona fide* rock stars. Here's Poison when they were right at the start of that crazy old road...

10 STEP BACK IN TIME – SEPTEMBER-OCTOBER 1989
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We've said it before and we'll say it again. Our sister label Rock Candy Records is the only place to be for classic rock reissues. This issue check out Sammy Hagar's 'Danger Zone' and Steve Jones's 'Fire And Gasoline' for the ultimate in aural pleasure.

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Def Leppard cover photo: Def Leppard/Ross Halfin. Photoshop colourisation work by Nicolas Sénégas
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ROCK CANDY VIDEO PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS VIDEO PLAYLISTS. SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!

FIVE SONGS TRYING TO SOUND LIKE LED ZEP

Chosen by Dave Ling

Kingdom Come – 'Get It On' (Kingdom Come - Get It On (1988) (Music Video) WIDESCREEN 720p)
There can't have been much of a budget for this basic sword and sorcery video of the German/American act performing a 'Kashmir'-esque song on a stage lit with rows of tiny flames back in 1988. All it really did was prove that Kingdom Come (featuring drummer James Kottak, later of the Scorpions) couldn't hold a candle to the original Led Zeppelin.

Whitesnake – 'Still Of The Night' (Whitesnake – Still Of The Night)
In just six-and-a-half minutes back in 1987 'Still Of The Night' transformed David Coverdale from blues-rocker to bleach-blond MTV icon. Mind you, it took a little help from his princess, Tawny Kitaen, and a massive musical tug of the forelock to Zeppelin. This video has everything, from Ms Kitaen's eye candy antics to a crotch-fondling Cov and – shamelessly – Adrian Vandenberg whipping out a violin bow during the song's 'Whole Lotta Love' midsection.

The White Stripes – 'Icky Thump' (The White Stripes – Icky Thump (Official Music Video))
Jack White has admitted he doesn't really trust anyone who doesn't like Zeppelin. Here the man from Detroit channels both Page and Plant into a riffy song from 2007 played out against a video backdrop of a Mexican nightmare. A kind of Zep Updated.

Wolfmother – 'Woman' (Wolfmother Woman Isle Of Wight 2007)
Leaping off speakers and grinding out the song's lolloping riff, these Aussies really kicked out the Zeptastic jams in front of around 60,000 people – many of whom were surprisingly young – more than a decade ago. If only frontman Andrew Stockdale could keep a line-up together, chances are he'd have quite a fine l'il band on his hands by now.

Greta Van Fleet – 'Highway Tune' (Greta Van Fleet – Highway Tune)
They're the group from Michigan who've been polarising the opinions of rock fans worldwide while making a very nice living indeed. In this simple yet effective video filmed two years ago in what looks like a squat, the quartet appears scarcely old enough to shave, let alone pilfer gigantic Zep riffs from before they were born. Yet this video has been viewed 32 million times – WTF?!

FIVE SONGS TO SET YOU ON FIRE

Chosen by Ross Sampson

Kiss – 'Heaven's On Fire' (Kiss – Heaven's On Fire)
Let's go back to 1984 and enjoy Kiss frontman Paul Stanley unleashing his not-so-inner disco diva as he gives a masterclass in on-stage flouncing. Stanley taking the performing strain also frees up Gene Simmons to leer endlessly at various women. Interestingly, the video features both guitarist Mark St John and drummer Eric Carr, who are sadly no longer with us.

Blue Öyster Cult – 'Burnin' For You' ('Blue Öyster Cult – Burnin' for You (Live) 10/9/1981 [Digitally Restored])
This is a rather dark, yet cool recording of BÖC in action at the now-demolished Hollywood Sportatorium back in 1981. Enjoy the music, but why not also take a second to marvel at Buck Dharma's gold lamé sleeveless top that was surely on loan from Liberace?! At least he's playing that supercool Balestra Vulcan guitar that was created especially for him.

Russ Ballard – 'The Fire Still Burns' (Russ Ballard – The Fire still burns 1985)
Metal hit-maker Russ Ballard penned smashes for Rainbow and Ace Frehley among others, but his own catalogue is often ignored. Put that right by watching this video of the title song from his 1985 album. The tune ably shows off Russ's trademark hooks and melodies, so why is the drummer so clearly bored to tears? And why is there a wall of multi-coloured, moving spears?

Metallica – 'Fight Fire With Fire' (Metallica Fight Fire With Fire Metal Hammer Festival 1985)
They may still play this number today, but can modern-day Metallica compete with this version of 'FFWF' from 1985 for sheer aggression? I'm inclined to say no. He didn't have tattoos at this point, but frontman James Hetfield didn't care, stripped to the waist from the get-go and rocking hard and heavy. You only get to see drummer Lars Ulrich as a silhouette. Which may be a bonus!

Cheap Trick – 'The Flame' (Cheap Trick – The Flame – live Daytona 1988)
A live performance from Cheap Trick of their only US number one hit from the same year it topped the charts, 1988. We're given no clue as to why frontman Robin Zander's hair looks like it's been dragged through a hedge backwards, but fortunately this doesn't affect his vocal chords any! Elkie Brooks turned 'The Flame' down, which perhaps explains why the Tricksters seem so very happy with life here in Daytona!

FIVE SUPER PERFORMANCES OF SUPER-LONG SONGS

Chosen by John Nicholson

Rainbow – 'Still I'm Sad' (Rainbow - Still I'm Sad. (Live in Munich 1977))
You're not in a hurry, are you? Taken from a well-shot 1977 film of an early incarnation of Rainbow, this version of 'Still I'm Sad' clocks in at a breathtaking 27 minutes and 4 seconds. Ronnie James Dio is magnificently fringe-sleeved, while Ritchie Blackmore shows off by playing the riff with his thumb wrapped over the top of the guitar neck. Everyone in the band gets a solo, before Ritchie kicks the riff back in to bring it on home. Man, I really f*cking miss the '70s.

Rush – '2112' (Rush - 2112 - 12/10/1976 - Capitol Theatre (Official))
A magical, 16-minute Rush performance of '2112' from 1976. Is it played perfectly? Of course it is. Is Geddy giving it the full helium? You know full well he is. Is Alex making very complicated music look easy? Oh yes indeedy. And The Professor? Well he's all over the drumkit making a noise like someone crossing advanced mathematics with the beating of eggs. The soft black and white footage gives this version of '2112' the feel of something beamed in from a distant galaxy far, far away. And I'd really, really like to live there..

Yes – 'Close To The Edge' (YesSongs #5: YES - Close To The Edge)
With the aid of basic amplification and extraordinarily unkempt hair, Yes deliver their *magnum opus* over 18 minutes and with astonishing brilliance at London's Rainbow Theatre back in December of 1972. Everyone on stage looks really odd by modern day standards, especially Chris Squire, who wears what seem to be homemade satin batwings while stroking that luscious Rickenbacker bass of his. And how, pray tell, does Jon Anderson remember all those words? It's all rather thrilling art, and no mistake.

Ten Years After – 'I Can't Keep From Crying' (Ten Years After - I Can't Keep From Crying - 8/4/1975 - Winterland (Official))
Pull up a chair, sit down, get comfy, and pour yourself a long one, we're in for a 20.18 minute Ten Years After epic performance from back in 1975. This is high-quality black and white footage showing Alvin Lee leading the way in an extended improvisation, even finding a little time for a bit of a tune-up as the song progresses. Enjoy watching the San Francisco crowd that's in complete thrall to the band on stage from start to finish. This was how you did it when people had a concentration span of more than 30 seconds.

Deep Purple – 'You Fool No One' (Deep Purple - You Fool No One live 1974)
Recorded live at the legendary California Jam, San Diego, on 6 April 1974, this is an epic of 19 minutes and 13 seconds proportions, surely some of the finest footage of MK III Deep Purple available. As the band lock in like a sonic tsunami, it's time to party. You can feel the atmosphere seeping out of your screen as Purple go into all kinds of hyperdrive. This stuff is not for wimps, but whoever said rock music should be easy?!

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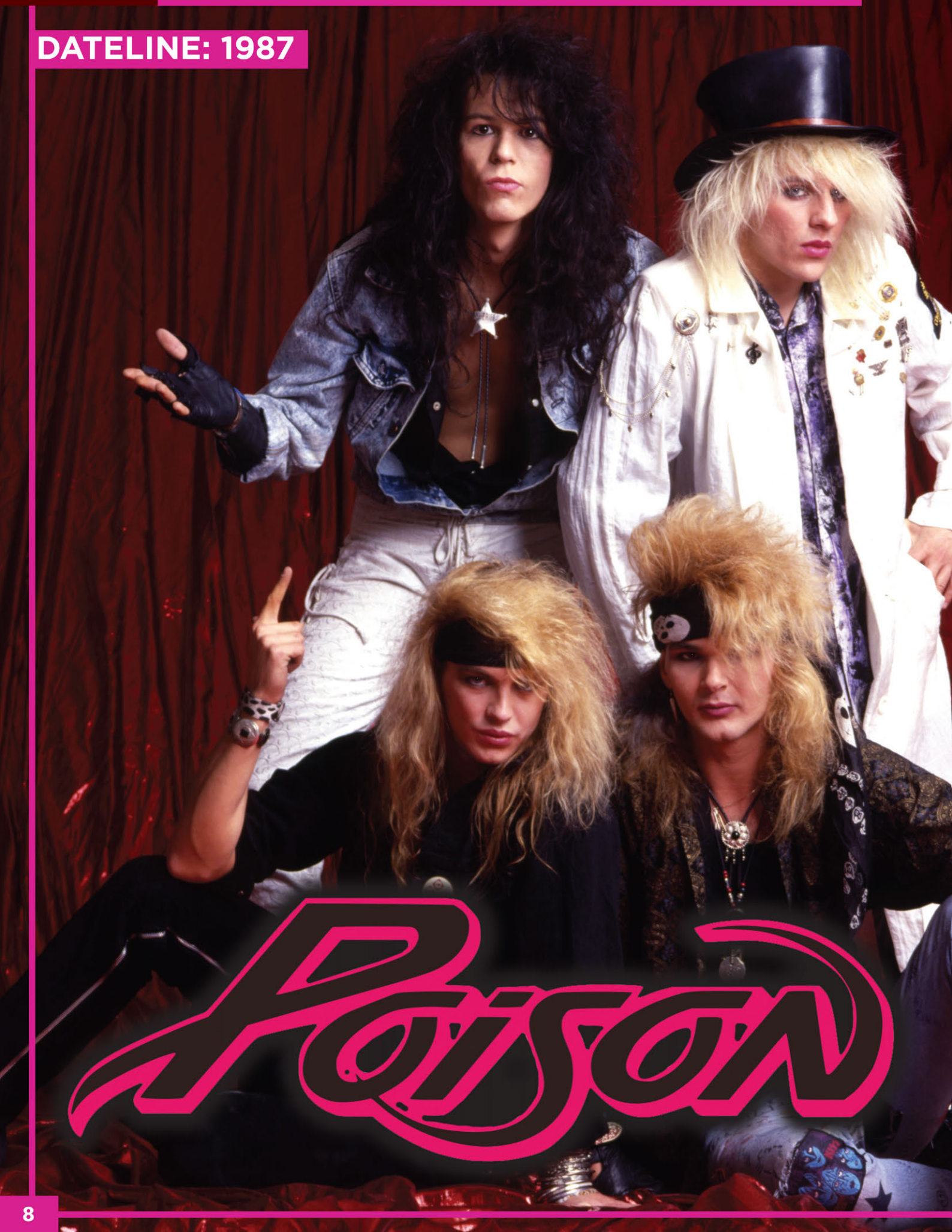
FROZEN IN TIME

DATELINE: 1987



The ultimate hair metal heroes captured in their preening pomp...

ROCK'N'ROLL IN THE '80S was loud, brash, confident and colourful. And no band captured the spirit of the age better than Poison. Having turned their noses up at the smog-filled industrial heartland of Pennsylvania where they originally hailed from, vocalist Bret Michaels, bassist Bobby Dall and drummer Rikki Rockett (all real names, of course!) relocated to LA in 1983. There they were joined by New Yorker CC DeVille on guitar and started to capitalise on a burgeoning interest in men's music played by boys who looked like girls.

MÖTLEY CRÜE had already proved that there was an appetite for this kind of stuff, and Poison's 1986 debut 'Look What The Cat Dragged In' went on to sell over four million copies worldwide, despite being released on an independent label, Enigma.

The UK was equally sharp in picking up on this Technicolor development in the world of rock. Poison were soon aware of their fast-growing British popularity and were keen to make the most of it.

PHOTOGRAPHER TONY Mottram got to shoot the band in London for *Metal Hammer* magazine the first time they made it to England in "either '86 or '87, my memory's hazy on the actual date.

"It was the first big promotional push the band had received in Europe and I remember that they were keen to make an impression," says Mottram. "So they were pretty professional when they turned up for the shoot. A bit standoffish, as I recall, but we managed to have some fun all the same. My experience is that the earlier you managed to catch a band in their career, the more likely they were to work hard to give the photographer a decent shoot."

AS A period piece, this photograph is just about perfect, capturing the kind of OTT image that attracted eyeballs worldwide. Rikki Rockett's extravagant hairdo alone is worth the price of admission, but what's also interesting about Poison's image here is that the band's clothes do look just a little bit, well, cheap. Clearly the royalties from 'Look What The Cat Dragged In' hadn't reached the band members' bank accounts by this time. Yet in many ways Poison's lo-fi hair metal image only adds to the band's charm, a reminder that even the biggest, most power-broking, richest rock bands start out somewhere in the underbelly.

POISON NEVER made any claims to be serious artists. They understood the time-honoured American tradition of making 'music to forget your troubles to' and they never overstretched themselves. Most of us will probably look back on this photo with something of a wry smile on our lips. We're all older and wiser after all. But then again, there's something really endearing about looking at a photo of a band that absolutely characterised everything that was good about living in the moment, without a care in the world, and with endless possibilities stretching out before us.

HOWARD JOHNSON

Photo: Tony Mottram

STEP BACK IN TIME

SEPTEMBER–OCTOBER 1989

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT…

A non-sozzled Crüe at the 1989 MTV Video Music Awards. L-R: Mick Mars (guitar), Vince Neil (vocals), Tommy Lee (drums), Nikki Sixx (bass)

THE CRÜE ARE BACK – AND THIS TIME THEY'RE SOBER!

DATELINE: 9 SEPTEMBER 1989
MAGAZINE: *KERRANG!*

WRITER STEFFAN CHIRAZI ENJOYED a dignified lunch with Vince Neil at the Country Club in Los Angeles, a haven for golf players, habitual drinkers and well-heeled fat cats. At various times in his life Mötley Crüe's singer might have fitted all three categories, but with the band's fifth album 'Dr Feelgood' about to drop, Neil and the rest of the group were on a serious health drive.

Chirazi wrote that Vince looked "very healthy, very sharp, very tan, very 'rude' and, yes, very 'dude' – as in fit and happy with life," though none of this prevented Neil from drawing disapproving frowns from fellow diners by ordering a hot dog and chips. While others around them sank gin and tonics, Neil was content to sip an iced tea. Perhaps surprisingly, this more sensibly paced approach to life appeared to be suiting the Crüe well. "Out went alcohol, drugs and other stimulants," Chirazi wrote. "And in came sobriety and camaraderie."

HAVING DEALT with a number of catastrophic events throughout the '80s, Mötley Crüe were finally trying to cut negativity out of their lives. Five years earlier, in 1984, Neil had been driving when Hanoi Rocks drummer Razzle was killed in a car crash. Neil spent 18 days in jail as punishment. In 1987 bassist Nikki Sixx 'died' of a heroin overdose before being brought back to life by paramedics. Neil admitted that abstinence wasn't easy, but claimed he was trying hard.

"I've been in rehab clinics three times in the last five years," he confessed. "Since 1984 I'd been trying to stop, but everyone else was still drinking and doing drugs. After the last tour the band really wasn't getting on. I didn't give a sh*t about anything. I didn't hang out with the guys in the band and they didn't hang out with each other either."

STILL, THE Mötley members were now trying to move on and evolve, not only in their personal lives, but musically too. Producer Tom Werman, who'd been at the desk for the band's previous three albums, had been elbowed out in favour of Bob Rock, the Canadian best known at that time for his work with Kingdom Come and The Cult. Rock had suggested Mötley recorded 'Dr Feelgood' at Little Mountain Sound Studios in Vancouver, away from both familiarity and temptation.

"In Canada all we did was work," said Neil. "In LA with all your friends coming by it's so easy to go, 'Yeah, I don't feel like doing it today.' This is the first album I'd ever stayed on from the beginning to the end of the whole recording process. Every other album I'd call in once a week: 'Hey! Need me yet?' I wouldn't be around for the mixes. I'd just split, because I hated the studio."

Neil was happy to admit that this *laissez faire* attitude had previously impacted on the finished product.

"[In the past] with me singing, I'd be like, 'That's good enough,' not taking the few extra hours, not doing those extra takes." He claimed that same attitude had been brought to bear on the band's songs in general. "We let too many [average] things go. 'That's good enough.' I was more into partying, having a good time, going on tour and having fun."

Neil was convinced this lackadaisical approach had taken its toll. "I can't listen to 'Theatre Of Pain' anymore,"

Photos: Getty Images/Ron Galella/WireImage; Getty Images/Ebet Roberts

winced the singer. "It sold a lot. It's a good album, but there are only a few songs on it that I like. 'Girls, Girls, Girls' was good; I like the title track, 'Wild Side' and 'You're All I Need'. But if we'd spent more time on it we could have had more singles."

AT THE time of this pow-wow, Mötley had just returned from playing the Moscow Music Peace Festival, a multi-band event that resulted in the group splitting with long-term manager Doc McGhee after performing on the bill below another of McGhee's clients, Bon Jovi.

"If it had been known that it was gonna be a Bon Jovi show, you wouldn't have got us or the Scorpions or Ozzy to play on the bill," sulked Vince. "Doc no longer has anything to do with what this band does. I don't wanna go into the whys. It's just business reasons."

PUTT AT THE DEVIL

At a Los Angeles Valley golf club MÖTLEY CRÜE singer VINCE NEIL (pictured right) is about to mutter something to his caddy, STEFFAN CHIRAZI... "Steff, dude," he says (cos he talks like that), "Steff, maaan, fk yeah, dude! Coool! F**kin' Mötley's back!" Then, at the 19th hole, while waffling on about the new album 'Dr Feelgood' (cos he likes that), ol' Vince lets the bombshell drop: Doc**[censored for suspense reasons]**any more!**

I CAME TO talk exclusively about the new album actually, the latest Mötley Crüe vinyl to stalk the streets lean, tough and primed for purchase. To talk about the music.

Everyone else and their mum's been doing interviews with the band without an airing of the album, which isn't a great situation if you wanna talk about the music.

Note, *talk* about it not *ask* about it. I want to talk about it, which is why Vince Neil and I sit in a Country Club on some golf course in LA's Valley. Talking is something Vince and I are pretty good at, especially with each other. The last time I sat down with Neil to shoot the shit was in a Ferrari just before the cancellation of their January 1988 European tour.

As you by now know, Crüe and controversy are actually a little more synonymous than Motley would maybe like. That isn't to say they are always causing trouble, but the Crüe certainly seem to get stuck in long wind tunnels of bluster and puff. And as I sit down with Vince Neil and proceed to spend the next 45 minutes in conversation, I once again am brought to the conclusion that Crüe and controversy are together once more.

Current problems pertain to the Moscow World Peace Festival or the Make A Difference Foundation show in Russia. Those two days provided a point of aggravation between a whole bunch of people.

From the way wires have been clicking these last few weeks, 'Moscow' and 'peace festival' are not terms that have too much in common. The upshot of all this is that Vince Neil has informed me of something that will shake the music industry. In that good ol' 'keep-'em-reading-until-the-last' style of writing (*AKA the good ol' 'burying-the-story' style – Ed.*), I'll let Neil break it to you in roughly 2000 words time. And please, no cheating, no jumping to the last page...

NOW WHERE were we? Ah yes, the Country Club. The music... remember what that's about? Good, because it is the reason I've spent the last few months carefully Cruesin' for a fat chinwag with Vince and Nikki Sixx (next story) about the 'Dr Feelgood' LP. An album that sees Crüe making a few changes.

Out went LA as the recording city, in came Vancouver, Canada. Out went old favourite producer Tom Werman, in came young gun cocked and firing Bob Rock. Out went alcohol, drugs and other stimulants. In came sobriety and camaraderie. The music does sound different, less sleazy LA-filthy and more hard, motor-driven, engine-lired. The '70s revisited? Yes, in as much as it has the twinges of grand ol' glorious thickness that the albums of that era gave us for the most part.

The songs themselves remain on the most part contemporary except for two strong '70s pop-like ballads and a distinctly Glammy tinge to certain areas.

'Dr Feelgood' does a good job of shimmying across the room, dancing and swaying around tables before sonics like the title-track plant a fat, steel-toed boot into your ear. I explain this to Vince Neil as we order lunch, he grins and tells me it's cool. Let me sidestep for a moment and say something about Vince Neil: anyone who can sit in a shotty, fat cat place like this and order a hot dog and chips is absolutely fine by me. As I've said before, you talk to Vince Neil not for tips on neurosurgery but for a decent splurge of simple bluntness.

Oh yeah, and for those of you who are wondering if talk of the Crüe cleaning up is a pile of shit... I can tell you it most certainly doesn't seem to be. Definitely not in Vince's case. He looks very healthy, very sharp, very tan, very 'rude' and, yes, very 'dude' – as in fit and happy with life. He's also fully into that iced tea he ordered with his dog.

Before we can even get into the album, Neil is jabbering excitedly about his latest attempt to get into Hollywood (after he was recently edited out of 'Police Academy 6').

"I'm in this film with Andrew Dice Clay," (outrageous new Def American comedian), "Priscilla Presley and Robert Englund. It's not a very big part, but basically I play the singer in this band called Black Plague, it's real funny. I go onstage and set fire to myself and all this wild shit. I get poisoned with M&Ms in front of the kids onstage, they're all goin' *Yeaah!* and it's cool."

SEEMS THAT Vince gets a fair few movie scripts for his consideration, but time doesn't allow for too much extra-curricular activity.

Activity of that nature is one of the main reasons behind going to Vancouver to record 'DF,' and Neil certainly views it as a necessary move.

"We couldn't do another 'Shout...' or 'Girls...' or one of those albums, and it's hard not to do that in LA with all your friends comin' by. It's so easy to go, 'Yeeaah... don't feel like doin' it today'.

"In Canada we lived in the studio and all we did was work. I mean, everyone in LA sounds the same," sighs Neil. "Every one's recording there and sounding the same and we didn't wanna get stuck in that rut. We changed producers to Bob Rock for change."

Which I'm sure Werman wasn't ecstatic about.

"...I don't know if Tom understood fully. I guess he was a little bummed out but the time for change was then.

"It was Bob's engineering that really turned us onto him, his stuff with the Cult and Bon Jovi. The Kingdom Come stuff sounded really cool too. He's fresh, he's not some guy who's been sitting and producing for 15 years and is just like, 'uuurrggh'.

"We wanted to work with someone closer to our ages. Going to Vancouver and being with him was right for the time, but next time we'll have him in LA. Hahaha!... Actually I wanna record in the Bahamas but nobody'll let me!"

Maybe it's to do with focusing on the project, which you certainly won't do as much in the Bahamas as Vince did in Vancouver.

"Yeah, we were all in the right place this time, we just went and did it. We had total focus, it wasn't like we were wondering when the gardener was comin' over, we just thought about doin' the record."

IS IT OFFENSIVE to hear that new sound called "'70s"?

"No way, I love it, it's COOL! *Duude!* I don't wanna be or sound like anyone else. I mean when we did 'Shout At The Devil' and were wearing the leather and stuff, everybody started doin' that so we went onto 'Theatre Of Pain' and it was like, 'Wow! What happened?', and then we moved on from that.

"It's the same with the music, we don't wanna sound like anyone else. Even if it's sometimes a little weird and you go, 'Wow! That sounds a bit strange,' you go, 'Oh, that's cool' cause it's Mötley Crüe.

"The sound is down to Bob, it had a lot to do with him because that's where his head's at and he's a musician too.

"When we first did pre-production he's come to the studio and ask for a guitar, amp and mike. He has that '70s mentality and he had ideas for songs that we hadn't even thought of. He'd try somethin' and it'd sound great and we'd be goin', 'Coool'. He brought out things in us we didn't know we had, or that we once had but had lost. He would make me go out and do my best... and then more."

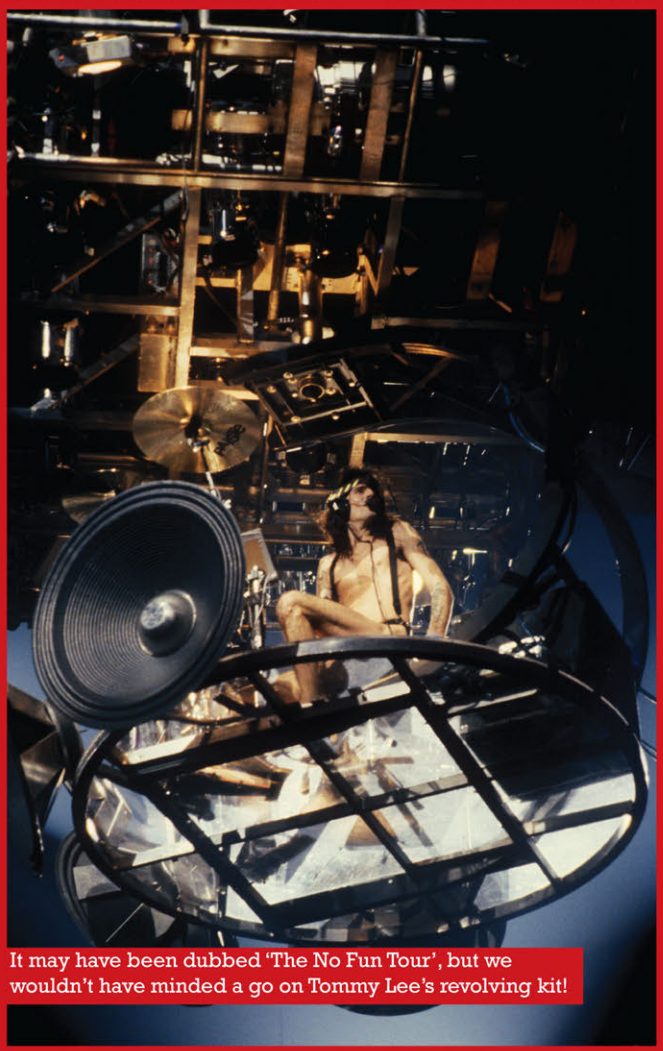
A discovery of style and sound was certainly the main result, as was a rediscovery of the studio for Neil.

"We don't all sit down and say, 'Okay, we need to have a shuffle part here', we wrote 25-26 songs and picked the ones we liked best except for 'Sticky Sweet' which we wrote in the studio.

"This is the first album I'd ever stayed on from the beginning to the end of the whole recording process. Every other album I'd be somewhere else. For 'Girls, Girls, Girls' I was in Palm Springs with a buddy of mine and I'd call in once a week and say, 'Hey! Need me yet?' and they'd say no and I'd be like, 'Okay dudes'. I would come in and do my vocals and be gone.

"I wouldn't be around for the mixes, I'd just split because I hated the studio. I still don't like it, but I like it a lot better than I did before."

KONTINUEZ PAGE 50



It may have been dubbed 'The No Fun Tour', but we wouldn't have minded a go on Tommy Lee's revolving kit!

ROCK CANDY SAYS...

THE GOOD NEWS WAS that Mötley Crüe's clean and sober revolution paid off, as 'Dr Feelgood' became their first chart-topping album in the United States. Boosted by the release of five singles it would eventually sell six million copies in America alone. Two songs – the title track and 'Kickstart My Heart' (the latter inspired by Sixx's 'life after death' heroin resurrection) – were nominated for Best Hard Rock Performance at the Grammy Awards, one in 1989 and one in 1990. Each lost out to a Living Colour release – the 'Cult Of Personality' single in 1989 and the 'Time's Up' album in 1990. 'Dr Feelgood' remains Mötley Crüe's biggest-selling album, and according to fans and critics alike, it's regarded as the high water mark of their catalogue.

THE BAD news was that nobody in Mötley Crüe seemed to get along with being sober. If anything, it made Neil, Sixx, drummer Tommy Lee and guitarist Mick Mars more volatile than ever. The live trek in support of 'Dr Feelgood' was supposedly a miserable experience and by February of 1992 things had reached breaking point. The band then either fired Neil or he quit before they dumped him, depending on whose version you choose to believe. Though the eponymous Crüe album from 1994, recorded with John Corabi on vocals, remains a cult favourite, Neil was back at the microphone within four years. In 1999 it was Tommy Lee's turn to walk away, handing over the drumming position first to Randy Castillo (from Ozzy's band), then to Samantha Maloney of Hole. Castillo died of cancer in 2002.

THE ORIGINAL Crüe reunited in 2004, releasing their last studio album to date, the surprisingly potent 'Saints Of Los Angeles', in 2008. The band wrapped up a farewell world trek in Los Angeles on New Year's Eve of 2015, having signed a legally binding 'cessation of touring' contract, which stated that Mötley Crüe would never go on the road again. But in September of last year it was announced on Vince Neil's Twitter account that the band were recording four new songs for their long-awaited biopic movie *The Dirt*, which premièred on Netflix on March 22. It seems that the legend of Mötley Crüe simply refuses to die.

STEP BACK IN TIME

Not a pink coat in sight! FM, 1989 vintage. Clockwise from top left: Chris Overland (lead guitar), Steve Overland (lead vocals and guitar), Merv Goldsworthy (bass), Didge Digital (keyboards), Pete Jupp (drums)

FM: REVENGE OF THE WIMPS

DATELINE: 23 AUG–5 SEPT 1989
MAGAZINE: *RAW*

YOU COULD ALMOST SMELL the relief as British melodic hard rockers FM emerged from an enforced hiatus of almost three years. In conversation with Mark Putterford, a journalist who had long campaigned on their behalf, the Londoners spilled their guts for the readers of *RAW* magazine, sharing tales of financial meltdown, creative disappointment, record company frustration and even the confiscation of their gear. "My mum rang up and said: 'There's three blokes here who want two grand'," related drummer Pete Jupp.

Though the road toward re-establishing themselves as a working band had been filled with numerous treacherous potholes, FM were finally ready to unveil their long-awaited second album, 'Tough It Out'.

"AT ONE stage we were bankrupt, our record label had disintegrated, we'd just fired our manager and our producer, and we'd lost all of our equipment," sighed bassist Merv Goldsworthy. "We were up sh*t creek, basically."

"We came close to calling it a day," admitted frontman and guitarist Steve Overland. "Suddenly, suicide seemed like quite a good idea."

With no end to the group's problems in sight, Jupp played drums on a Lisa Dominique album to make ends meet.

GRADUALLY, THOUGH, the pieces of the FM jigsaw began fitting back together. Following four months spent with Jeremy Smith, who'd worked on Starship's 1985 album 'Knee Deep In The Hoopla', FM suddenly got the chance to work with producer Neil Kernon on a track called 'Burnin' My Heart Down' for the 1988 movie *Iron Eagle II*. The band quickly decided that the man who'd worked with both Dokken and Queensrÿche should oversee the next FM album in its entirety. The mix would be handled by Nigel Green, who'd worked with both Def Leppard and AC/DC. Crucially, FM's label CBS shifted the band from the by-then defunct Portrait subsidiary onto Epic.

After a split with sound-engineer-turned-manager Dave King the band joined the roster of John Baruck, who represented both REO Speedwagon and Survivor. So after something of a false start with their debut 'Indiscreet' album back in 1986, things were finally starting to look rosy again. FM's legendary self-mocking sense of humour, however, was never too far away.

"We're wimps really, aren't we?" they laughed in the intro to the *RAW* story. "We could write the hardest rock song possible, yet as soon as we start to sing we sound all girly. And our production in the past was just embarrassing."

"Remember those pink coats and stuff we wore?" the band continued. "How stupid we looked, parading around like a load of deckchairs."

FORTUNATELY, THE 1989 version of FM had addressed all of the above points. Their new garb consisted of leather biker jackets, denim and cut-off T-shirts, plus

(save for eccentric keyboardist Didge Digital) the obligatory shaggy coiffure of the era. More importantly, though, Kernon's involvement had produced a huge improvement in the band's sound quality.

"I know it sounds corny, but 'Tough It Out' really is the album we should have made first time around," professed Jupp. "It's ballsier, tougher and even a bit bluesier."

Among the album's principal talking points was its single 'Bad Luck', one of two tracks co-written with man of the moment Desmond Child, the other being 'Burning My Heart Down' (now with added 'g'). FM offered no apologies for the overly familiar nature of the riff on 'Bad Luck', though guitarist Chris Overland acknowledged the danger of overexposure to Child's signature chord changes, predicting that, "The bubble will burst soon, because kids are bound to get fed up with hearing the same song over and over again."

DESPITE BEING upbeat about the band's return to the fray, Merv Goldsworthy still admitted to concerns over how 'Tough It Out' might be received.

"There's definitely an anti-FM feeling in the air and a lot of people are gonna be pissed off that we're back," said the bassist. "People over here [the UK] just don't seem to like Brits doing well. They can't wait to slag you off, while welcoming anything American with open arms."

ROCK CANDY SAYS...

THOUGH HE CERTAINLY HAD a point about how Brits dealt differently with AOR rockers from their own country, Goldsworthy overestimated how difficult it would be for 'Tough It Out'. Jon Hotten awarded the album 4Ks out of 5 in *Kerrang!* magazine, declaring, "From patchy beginnings FM are now a blatant, unmistakable, Odeon-eating, chartbound AOR band, and they don't give a toss who knows it."

Hotten got the Odeon part right. Visiting some of the UK's biggest venues on dates to support 'Tough It Out', FM's trek took them right across the country, with the Hammersmith Odeon unsurprisingly the standout gig. Support came from Romeo's Daughter, whose lead singer Leigh Matty became Goldsworthy's partner. They're still together today.

Chart-wise, 'Tough It Out' peaked at number 34 in the UK, a big improvement on 'Indiscreet', which had stalled at 76. However, a lack of radio play led to disappointing performances for the singles 'Bad Luck', 'Someday (You'll Come Running)' and 'Everytime I Think Of You'.

BY THE time FM returned two years later with 1991's 'Takin' It To The Streets', guitarist Andy Barnett had succeeded Chris Overland and the band's major label deal was a thing of the past. The group's music then headed in a bluesier direction before FM called it a day after a fifth album, 'Dead Man's Shoes', in 1995. Twelve years later in 2007, the band somewhat unexpectedly returned for what was supposed to be a one-off reunion at the indoor all-dayer Firefest in Nottingham.

With Jim Kirkpatrick in the ranks as lead guitarist, the rebooted FM have been active ever since, going on to attain many of the goals that eluded them first time round, including getting daytime radio exposure in the UK and appearing at some of the biggest festivals in Europe.

IN THEIR 30th anniversary year of 2016 the band went right back to the start and re-recorded 'Indiscreet' as 'Indiscreet 30'. 'Tough It Out' reaches the same milestone this year, but having released a new album, 'Atomic Generation', in 2018, FM currently have no plans for a re-recording of that release. However, some shows where the band play the album in its entirety remain a very strong possibility.

FM frontman Steve Overland onstage: "We came close to calling it a day."

Photos: IconicPix/Ray Palmer Archive; Getty Images/Mick Hutson

REVENGE OF THE WIMPS!

Pete Jupp: "We didn't realise how stupid we looked, parading around like a load of deckchairs..."

After three years in the wilderness, FM are back with a new album guaranteed to get up the nose of those who take their Metal hard & heavy. Another case of Britain turning its back on its own? Maybe, but there's no chance of the melodic Soft Rockers donning codpieces and sneers and trying to be something they're not...

ALL PICTURES TONY MOTT/REX

"WE'RE WIMPS really, aren't we? We could write the hardest Rock song possible, yet as soon as we start to sing we sound all girly..."

"... And our production in the past was so limp-wristed it was embarrassing..."

"... And do you remember those pink coats an' stuff we used to wear? What a bunch of gays! We just didn't realise how stupid we looked, parading around like a load of deckchairs..."

The FM boys are being honest. Painfully honest. It's some five years since the band crashed onto the scene in a cloudburst of hairspray and harmonies, keyboards and choruses, to be acclaimed as The Next Big Thing. It's three years since they played their last gig (Reading Festival '86), the one-time likely lads slumping into obscurity after a string of 45 flops, a disappearing debut album ('Indiscreet') and internally corrosive business problems.

Irritatingly, the 'excuses' are all too familiar. The mix wasn't right. The manager was a wanker. You know the sort of thing (yawn).

However, the hand-on-(frozen?)-heart honesty of the fivesome in question — Steve Overland (vocals/guitar), Chris Overland (guitar), Merv Goldsworthy (bass), Pete Jupp (drums) and Didge Digital (keyboards) — makes it hard to disbelieve their familiar tales of hardship. 'Bad Luck' was the title of the first single from their new album, 'Tough It Out', and corny as it sounds that really has been the case.

"At one stage we were bankrupt, our record label (Portrait, through Epic) had disintegrated, we'd just fired our manager (Dave King, a former sound engineer/road manager with Samson), we'd just fired our producer (Jeremy Smith, who'd begun work on 'TIO' with them), and we'd lost all our equipment... we were up Shit Creek basically," says Merv.

"I even had the bailiffs 'round my house," adds Pete. "Me mum rang up and said, "Eve, there's these blokes here who want two grand!' I couldn't believe it, until I found out that our then-manager had been doing some rather strange things..."

"We came close to calling it a day," sighs Steve, "we were in such a mess that suddenly suicide seemed quite a good idea!"

FM (l-r): Didge Digital, Pete Jupp, Merv Goldsworthy, Steve and Chris Overland

AND SO it goes on. FM had their V-Fronts in a twist, good and proper. Months were spent trying to sort out the business headaches, years (three) were spent easing the whole, hulking FM machine back into working order. But, mercifully, Epic held firm behind 'em, the five original members of the band all pulled through intact and the appropriately-titled new album stands proud as testament to the commitment of all concerned.

Inevitably, however, 'TIO' was the proverbial nightmare to complete (although not as bad for Pete as working on the abysmal new Lisa Dominique album: "I only agreed to do it 'cos I was pissed,' he groans. "I said I'd do it for a squeeze of her

STEP BACK IN TIME

The Enuff Z'Nuff line-up that recorded their 1989 debut album. Clockwise from top left: Donnie Vie (lead vocals, guitars and keyboards), Derek Frigo (lead guitar), Vikki Fox (drums), Chip Z'Nuff (bass, guitars and vocals)

ENUFF IS NEVER ENUFF

DATELINE: 9 SEPTEMBER 1989
MAGAZINE: *KERRANG!*

DID YOU EVER WONDER about the story behind Enuff Z'Nuff's Technicolor power ballad 'Fly High Michelle' from their 1989 debut album 'Enuff Z'Nuff'? *Kerrang!* magazine's Phil Wilding travelled from London to the band's base of Chicago to investigate, and the chatty writer encountered a pair of musicians who were even more talkative than him.

"'Fly High Michelle' is about a girlfriend of mine," revealed the band's vocalist, guitarist and keyboardist Donnie Vie. "She was someone I liked very much who passed away. It was something to do with drugs."

There followed an awkward pause, according to Wilding "the first time since I stepped off my flight that Donnie actually shut up," before the singer offered a "half-hearted grin" and continued: "It's not sad for me, though. It'll make me lots of bucks." The laughter that followed was, according to the writer, "weak and not a little hollow." Vie continued: "No, actually it hit me pretty bad. I had to give her a song. She died freebasing."

***KERRANG!* WAS** in the Windy City seeking the lowdown on a four-piece band that had secured a whopping eight-album deal by impressing Derek Shulman, president of Atco Records, apparently enriching themselves by three and a half million dollars in the process. No wonder Enuff Z'Nuff were so cock-a-hoop.

Vie had kicked things off with a major admission: "We don't know anything, we're from nowhere and we know nothing, though we do know we don't cop anyone's stuff, we don't listen to the radio, and that chicks scream when we stink. We also know that the majority of 13 to 18-year-olds will hear our cover version of 'Dear Prudence' by The Beatles and think it's the best song we've ever written."

This manifesto must have played some part in Wilding calling the band's "almost perfect" eponymous album "a creative whirl of early Cheap Trick, late Beatles, Van Halen at a diamond-encrusted peak, and all coated with an eye-catching sheen that is pure 1990 and all their own."

OF THE deal ironed out with industry veteran Shulman, once in the band Gentle Giant, bassist Chip Z'Nuff declared: "Derek is like a brother, he's part of this family. Atco knew the songs, they knew us all individually, they knew we weren't no angels."

With no particular prompting, Donnie spread the love around for his absent bandmates. "Derek Frigo could be the future guitar hero of the world if he could bring himself to practice more than once a year," he smirked. "His priorities are guitar solos, women, partying and other things." Those last two words were uttered with an emphasis on mystery. As for drummer Vikki Fox, Vie was equally fulsome in his praise. "He's a bundle of hair that rocks behind the cans," explained Vie with obvious fondness. "He was the big thing in a sh*tty, small town. Everyone in this band is a star," summed up Donnie. "Hopefully I will be, too."

ENUFF Z'NUFF were clearly not short on self-confidence. As the conversation drew to a close, Donnie grabbed Wilding's hand across the table with a massive grin. "You're going to be seeing us for the rest of your life," he promised.

And the response from the writer? "My own face broke into a smile and I nodded. I knew."

Photos: Getty Images/Ebet Roberts; Getty images/Mick Hutson

ROCK CANDY SAYS...

FULLY THREE DECADES ON, we are indeed still seeing Enuff Z'Nuff, though Donnie Vie's involvement with the band has proved sporadic. The singer left in 2002, only to return for another stint six years later, departing for the final time in 2013. After taking on the role of lead vocalist in 2016 following the exit of guitarist Johnny Monaco, bassist Chip Z'Nuff has proven the group's mainstay, appearing on all 14 Enuff Z'Nuff albums and manning the tiller well enough to guide the band through some choppy waters. With around 20 current, past, and touring members that's quite an achievement.

DESPITE GENERATING rave reviews and two minor hits – 'New Thing' and the aforementioned 'Fly High Michelle', the latter of which was parodied on MTV's *Beavis & Butt-head* – 'Enuff Z'Nuff' barely dented America's Top 75. Although *Rolling Stone* magazine called them The Hot Band Of 1991, a follow-up album, 'Strength', died at number 143. Here in the UK, however, where 'Strength' performed respectably, Enuff Z'Nuff were able to consolidate a little bit. By the time they reappeared with 1993's 'Animals With Human Intelligence' the band had parted company with Atco and had moved onto Arista. But a complete lack of chart action meant that particular relationship lasted for just one album.

IN 2019, Chip Z'Nuff still leads Enuff Z'Nuff and in February his latest line-up completed a handful of British dates highlighting tunes from last year's 'Diamond Boy' album. Outside of Japan the quartet's days of bothering the chart compilers seem long gone, though you've got to respect their way with an earworm melody and their staying power.

A REUNION of the line-up responsible for the debut is now impossible. Derek Frigo sadly died of an apparent drug overdose in 2004. Despite being temporarily laid low last year by a health issue relating to gallstones, Donnie Vie still maintains a highly active solo career and recently released a new album, 'Beautiful Things'. If you visit his website you can read how the musician will record a personal version of any song from his catalogue for a hundred bucks a pop. The project is titled the 'Back From The Dead Chronicles'.

E Z DOES IT

... when you're called ENUFF Z'NUFF (pictured right), balk up while showcasing to the Presidents at Atco Records and still get a $1½ million, eight-LP deal. PHIL WILDING gushes over their near-perfect debut but keeps his solid gold ankle chain to himself

Enuff Z'Nuff rocking out in their prime. "Everyone in this band is a star."

SNIPPETS – SHORT, SHARP SHOCKS FROM SEPTEMBER-OCTOBER 1989

COVERDALE NAILS "THE WAGNER OF THE WHAMMY BAR"

DATELINE: 28 OCTOBER 1989
MAGAZINE: *KERRANG!*

Never a man to understate a situation, David Coverdale hit the press trail for new Whitesnake album, 'Slip Of The Tongue'. With guitarist Adrian Vandenberg forced to sit out the recording process due to a wrist injury, the singer had engaged Steve Vai to weave what he called "sonic tapestries from hell." Added Coverdale, "Steve is the Wagner of the whammy bar."

TURNER AND YNGWIE PART COMPANY

DATELINE: 23 AUGUST–5 SEPTEMBER 1989
MAGAZINE: *RAW*

Not a stupid man by any means, Joe Lynn Turner reached the conclusion that his partnership with guitar hero Yngwie J Malmsteen had run its course after a short tour to promote their collaborative album, 'Odyssey'. "Well, let me put it this way," laughed the singer. "The cheques just stopped coming, so I guess I'm out of the band."

THE HIPPODROME HOSTS 'THE LIG OF THE YEAR'

DATELINE: 6-19 SEPTEMBER 1989
MAGAZINE: *RAW*

In the week before a Bon Jovi UK tour, late night boozers at London's Hippodrome suspended their disbelief when a supergroup comprising Lemmy, Jon Bon Jovi and Richie Sambora, plus Skid Row members Sebastian Bach, Dave 'Snake' Sabo and Rob Affuso jumped up onstage to perform versions of Creedence Clearwater Revival's 'Travellin' Band', 'Rock And Roll' by Led Zeppelin and ZZ Top's 'Tush'.

STEP BACK IN TIME

Soundgarden photographed in 1989. L-R: Jason Everman (bass), Chris Cornell (vocals and rhythm guitar), Matt Cameron (drums), Kim Thayil (lead guitar)

GARDEN (SHED)BANGERS

Down in the garden, something stirred. Moles beneath the lawn? – or is it underground ramblings from Seattle's 'alternative' champions SOUNDGARDEN [pictured left]? And is that Metallic rumbling the noise of grunge Moshin' off the lawnmower? – of the band's second and raucously romantic album, 'Louder Than Love'? DON 'Greenfingers' KAYE drops by to check on his sonic seedlings

THIS READS the lyric to 'I Awake', from Soundgarden's then-forthcoming second full-length album 'Louder Than Love' – the follow-up to their debut LP 'Ultramega OK'.

Matter of fact, Soundgarden have been releasing records for what seems like forever now, and they've been signed to A&M Records for no reason at all for the best part of a year.

Which, you New York Dolls fans who've been following the band since the days when they were on Sub Pop, probably thinks is pretty damn dishonourable behaviour.

Especially when you consider that Soundgarden opened for the Dolls' reformation gig at the Marquee.

Anyway, you New York Dolls fans can rest assured that Soundgarden have been dropped by A&M because they've been dropped by A&M because there's no reason at all for A&M to have signed them in the first place.

Which is good news, because it means that Soundgarden are free to sign to a label that actually gives a damn about them.

THE FEW months since I last spoke with Soundgarden have been a time of considerable change for Chris and Cornell and the rest of the band.

Not only have they released their second album, but they've undergone a major transformation in their musical direction.

Which is why I'm here to find out what other things he wanted to do.

A YEARLY contemplation of Chris Cornell's navel has been a steadily growing feature of Soundgarden's career.

Beyond that, it's been a steadily growing feature of Soundgarden's career.

Beyond that, it's been a steadily growing feature of Soundgarden's career.

Beyond that, it's

ROCK CANDY SAYS...

WITH CORNELL'S COMMANDING, CHEST-BEATING vocal style and the finest set of songs produced by any band in grunge's own 'big four' (completed by Nirvana, Alice In Chains and Pearl Jam), there was never any doubt that Soundgarden would be welcomed by the hard rock and metal crowd. Some fans simply viewed them as a Led Zeppelin-inspired act wrapped in flannel clothing – and blessed with a better sense of humour than most of their rivals.

THERE WAS genuine sadness when the band announced a split in the spring of 1997, citing internal difficulties and a communal dislike of touring. Yet to the surprise of just about everybody, Soundgarden reunited in 2010, releasing a sixth and final album, 'King Animal', two years later.

Tragically, Chris Cornell died back in 2017. The 52-year-old had struggled with depression for most of his life. His body was found in a Detroit hotel room the morning after a Soundgarden show at the Fox Theatre, and coroners concluded that Cornell had hanged himself.

CORNELL'S TWO younger children, Toni and Christopher, picked up a posthumous Grammy award when Chris's previously-unreleased solo track 'When Bad Does Good' triumphed in the category of Best Rock Performance at this year's ceremony. In 1994 Soundgarden had previously won two Grammy awards of their own for 'Spoonman' (Best Metal Performance) and 'Black Hole Sun' (Best Hard Rock Performance). But this latest award proves that Soundgarden's name is still rightly held in the highest esteem today.

Soundgarden frontman Chris Cornell does his best to get over the Accept 'break-up'

SNIPPETS – SHORT, SHARP SHOCKS FROM SEPTEMBER-OCTOBER 1989

NEAL SCHON CALLS BAD ENGLISH "THE BEST BAND I'VE EVER BEEN IN"

DATELINE: 21 OCTOBER 1989
MAGAZINE: *KERRANG!*

The former Journey guitarist Neal Schon celebrated "playing the kind of guitar that was in my roots" alongside Jonathan Cain, John Waite, Ricky Phillips and Deen Castronovo in Bad English. "My Journey experience wasn't something that felt particularly natural," admitted Schon. "This band feels real to me. It's not a business; we're here to play."

GILLAN VS PURPLE'S MANAGER

DATELINE: 23 AUGUST–5 SEPTEMBER 1989
MAGAZINE: *RAW*

Ian Gillan commented on his recent sacking by Deep Purple, dismissing the band's claim of 'musical differences' as "hogwash". "I thought my days would be numbered when I publicly referred to manager Bruce Payne as a 'dickhead', repeating the statement to his face at a full band meeting a few months ago," said the singer.

W AXL ROSE ANNOUNCES 'RETIREMENT'

DATELINE: 28 OCTOBER 1989
MAGAZINE: *KERRANG!*

Exasperated by certain band members dabbling with heroin, Guns N' Roses frontman Axl Rose used the platform of the first of four stadium supports to the Rolling Stones at the LA Coliseum to proclaim from the stage that the group would be splitting up. The following night Slash took the mic to apologise for his own chemical transgressions and, precariously, the group rolled on.

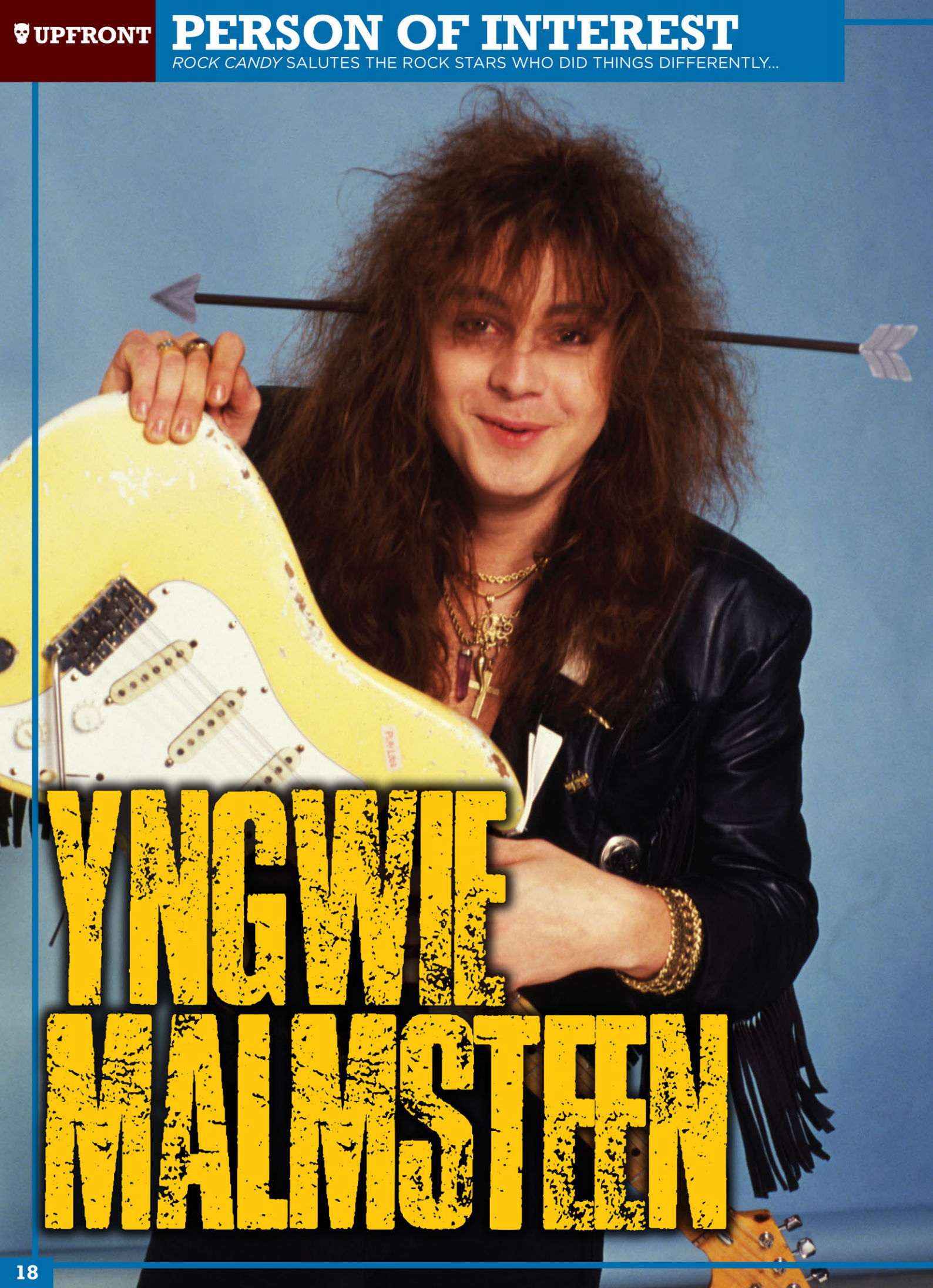
"NO SEX PLEASE, WE'RE MARILLION"

DATELINE: 20 SEPTEMBER–3 OCTOBER 1989
MAGAZINE: *RAW*

In a story entitled 'No sex please, we're Marillion', the UK prog rockers introduced their replacement for Fish, who'd departed the previous year. Steve Hogarth had cut his teeth with The Europeans and How We Live. "As the new boy I was amazed at how much pleasure these guys get from being put down by others," laughed Hogarth.

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



YNGWIE MALMSTEEN

WAY BACK IN 1984 the influential *Guitar World* magazine opted to focus on Yngwie Malmsteen's character rather than his playing when they branded him a raging egomaniac. The criticism stung, and more than three decades later the Swedish guitar virtuoso is still smarting.

"I'm not big headed at all," insists the 55-year-old. "Sure, I'm a confident person, but that doesn't mean I'm a dick. I'm totally dedicated to my music and know what I want. I can be very demanding, which can make it tough to work with me. Is that wrong? I do everything I can to bring out the best in myself and others."

Whatever he might say, though, there's no doubt that many people believe the man from Stockholm is equal parts undeniable talent and outrageous ego. But focusing on 'Yngwie the man' has inevitably led to 'Yngwie the guitarist' being overshadowed. When he first emerged onto the rock scene his flamboyant, classically influenced style brought Ritchie Blackmore to mind. The fact that Blackmore was also considered difficult made the comparisons even easier.

EUROPE GUITARIST John Norum recalls the first time he heard Malmsteen play way back in 1978, when Yngwie was just 15.

"It was at a rehearsal in Sweden. I'd come along to carry the drums for a friend of mine who was auditioning for Yngwie's band Rising Force. I was stunned watching him play. I'd never seen or heard anything like it – amazing."

A demo highlighting Malmsteen's awesome guitar playing eventually caught the attention of Mike Varney, who ran Shrapnel Records in America. Varney paid for the young Swede to relocate to the US, where he joined Steeler. This Nashville band, featuring Ron Keel on vocals, had itself relocated to Los Angeles. Aged just 19, Yngwie appeared on the band's 1983 debut album 'Steeler'. It seemed obvious that Malmsteen was destined for bigger things and it wasn't long before his next gig in that same year saw him teaming up with former Rainbow frontman Graham Bonnet in Alcatrazz. The vocalist can vividly recall what first caught his attention in the young guitarist.

"Someone I knew suggested we try out this kid called Yngwie Malmsteen. He told me that Yngwie was a huge Blackmore fan, and that interested me. So we got him down for an audition and he played the Russ Ballard song 'S.O.S.' [which Bonnet had recorded for his 1981 solo album 'Line Up'] and did a great job on it. He certainly played a lot like Ritchie and gave the song an extra edge. Russ's songs are usually very light, but the way Yngwie played it brought a real power."

MALMSTEEN ONLY lasted a short time in Alcatrazz, though, appearing on the band's debut album, 'No Parole From Rock 'N' Roll' in late 1983 and a 1984 live album, 'Live Sentence' that appeared after he'd already moved on. The split was not amicable.

"What happened was that Yngwie would try to take over the whole stage every night," explained Bonnet. "His ego was getting bigger and bigger. He thought he was the only one who counted. We tried firing him when we were on the road, but our manager Andy Trueman told us to wait until the tour was over. But Yngwie got more and more obnoxious, so again we tried to fire him. Once more Andy said no. We soldiered on until things became so bad we told Andy, 'If you don't agree to us firing him, then you're out as well.' The upshot was that we got rid of Yngwie, but Andy went with him. And we had to pay an $8000 settlement..."

As you might expect, Malmsteen has a different view of what happened.

"I was always at odds with the rest of the band over where we should go musically," he says. "There was an uncomfortable atmosphere between me and the others. It made touring tough, and in fact I wanted to quit a lot sooner than I did."

YNGWIE WAS out of Alcatrazz soon after the release of his first solo album, 'Rising Force', in 1984, and he has since pursued a long solo career that has seen him release 21 studio albums to date, the latest of which is the recently issued 'Blue Lightning'. The album features mostly covers of rock standards including Hendrix's 'Purple Haze' and Deep Purple's 'Smoke On The Water', while also showcasing the guitarist's often-overlooked love of blues music.

"I grew up in a classically trained family," he says. "And people know me for playing in what's called a neo-classical style. But when I got a guitar for my fifth birthday the first thing I tried to do was emulate bands like John Mayall & The Blues Breakers. I'd jam along to the [1966] 'Blues Breakers With Eric Clapton' album. I don't think people realise that I have a real interest in the blues."

MALMSTEEN HAS worked with a number of singers over the years, of course, including Joe Lynn Turner, Jeff Scott Soto and Tim 'Ripper' Owens. He's often been dismissive of their talents once they've stopped working with him. This may be why Yngwie has handled lead vocals since 2012's 'Spellbound' album.

"I don't like to do take after take," he confirms. "I feel that you should be able to get vocals and guitar right first time around."

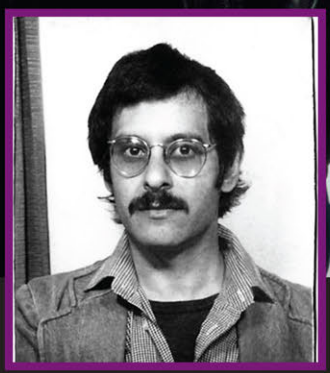
It's fair to say that Yngwie's seemingly effortless ability to stir up controversy hasn't left him as he's got older. On his last solo tour, in 2017, he decided to stick his band in one small, dark corner of the stage, the better to take the limelight for himself. Yer pays yer money...

Yngwie Malmsteen is still polarising opinions after more than 35 years in the spotlight. But there is one thing absolutely everyone can agree on. As a technical player he has few peers.

Words: Malcolm Dome. Photo: Tony Mottram

CLASSIC ALBUM SLEEVE

The Whitesnake line-up that recorded 'Lovehunter'. L-R: Bernie Marsden (guitar), David Coverdale (vocals), Micky Moody (guitar), Neil Murray (bass), Jon Lord (keyboards), Dave Dowle (drums)



WHITESNAKE 'LOVEHUNTER'

DATELINE: OCTOBER 1979

Illustrator and painter **Chris Achilleos** (*right*) discusses his controversial painting that features on the cover of Whitesnake's second studio album...

"BACK IN 1979 I was asked to go to a meeting in London to discuss a potential album sleeve for Whitesnake. I can't remember if there were any band members present, but the room was full of people with long hair, like it was back then. I remember primarily talking to the band's manager and asking what they wanted from me. The brief was to produce a sexy woman with a massive white snake wrapped around her. That was it.

"It was a good brief. Sometimes people want all sorts of specifics and you're a bit restricted in what you can do. But this wasn't like that. When it came to the money I gave them three choices; one to pay for a licence to reproduce the painting on the album sleeve only, another to include merchandising rights, and a final one to own the original painting. They chose the cheapest option, just to reproduce the artwork on the album sleeve. They told me that they had no plans to use the image for merchandising, which somewhat surprised me.

"At some point in the '80s it came to my attention that a lot of Whitesnake merchandising was available featuring my artwork. I complained to the company responsible for producing it and they assured me that they had the right to do so. Mind you, they stopped selling the items when I pointed out that I alone held the image copyright. I still do to this day.

"THE PAINTING probably took me about two weeks to do. I was very busy back then, always working to a tight deadline. I used waterproof inks, gouache and pencil, starting off with a thumbnail sketch, then moving to a larger, more detailed drawing on tracing paper. I then transferred the tracing paper to a board about 20 inches square. I went over everything again in pencil to ensure it was perfect. Only then did I start to airbrush, starting with the background, then moving to the figures.

"I'VE BEEN a bit shy talking about this piece of work ever since, because it wasn't a good experience for me. A woman claiming to be a newspaper journalist said she really liked the cover and wanted to interview me about it. But when her piece was published it was simply a tirade of abuse directed at me, claiming the sleeve was sexist. This woman called me all sorts of names and the piece mentioned nothing of the artistic merit of the work. Ever since that happened I've sort of wanted to put it all behind me and forget about the whole thing! [The controversy at the time about this sleeve is widely accepted to have been the inspiration for the 'Smell The Glove' album launch scene in the film *This Is Spinal Tap.*]

"TO MAKE matters worse, the painting was then stolen from me. Someone I thought I knew and trusted took six of my original artworks and promised to sell them for me in Los Angeles. I never saw the paintings again.

"At one point in the '90s I saw the original 'Lovehunter' artwork had been included for sale in a New York auction house brochure. I rang the auction house and they took it off the list. Then the person who put it up for auction in the first place never turned up to collect the piece, so they must've known it was stolen. The auction rooms held onto it for me, but then moved offices and the artwork got lost in the process! I'm still hoping it will be found one day and will be returned to me. So if any of your readers see it anywhere, please get in touch!"

Check out Chris's work at ***www.chrisachilleos.co.uk***

Interview by John Nicholson. Photo: Getty Images/Fin Costello/Redferns.

"The band name already existed as a logo and I left some space for it at the top of the image so it could be added later, along with the album title. I didn't think much of the Whitesnake logo to be honest. I could have done one for them, but they didn't want me to."

"The snake's head was drawn separately to get the detail absolutely right. Then it was added to the picture."

"I created the background colour with an air-brush. I was experienced at using one by then, but it was always a lot of pressure because at any moment it could splutter and ruin the entire piece. You couldn't just press 'undo' like you can now on a computer. You had to get it right the first time or start again. The colour I chose isn't a nod to Deep Purple – I didn't think of that at the time, to be honest. I just liked the colour and didn't want the piece to be all black."

"That's not another snake creeping up her arm, even though people sometimes think it is. It's meant to just be an arm bracelet, a piece of jewellery."

"The scales probably took longer to do than anything else, because there were so many of them and there was such a lot of detail to get right. This snake was a powerful beast and it had to look alive, like it had weight and substance. The band liked it, but the one thing they questioned was why the snake wasn't pure white, which is what they'd originally asked for. I told them I thought a pure white snake would end up looking like a big white worm. They were fine with that explanation, so it stayed the way you see it."

"I'd been doing illustrations of sexy women for [soft porn mag] *Men Only* at the time. They were one of my biggest clients, so perhaps that was where the band first noticed my work. Back then art directors would often ask for illustrations that included quite a lot of nudity. Sex always sells! Of course, you couldn't do that today. Fantasy style artwork was very popular at the time and it influenced a lot of people in the music industry, so you have to look at this piece of artwork in that context."

"These coils were the hardest things to get right. It was quite difficult to make sure they wrapped around and came out on the other side in exactly the right place."

WHITESNAKE – 'LOVEHUNTER'

Released: October 1979. Album length: 41:15. Produced, engineered and mixed by Martin Birch. Recorded at Clearwell Castle, Gloucestershire with the Rolling Stones Mobile Studio.

1. Long Way From Home (4.58) – *David Coverdale*
2. Walking In The Shadow Of The Blues (4:26) – *David Coverdale/Bernie Marsden*
3. Help Me Thro' The Day (4:40) – *Leon Russell*
4. Medicine Man (4:00) – *David Coverdale*
5. You 'N' Me (3:25) – *David Coverdale/Bernie Marsden*
6. Mean Business (3:49) – *David Coverdale/Micky Moody/Bernie Marsden/Neil Murray/Jon Lord/Dave Dowle*
7. Love Hunter (5:38) – *David Coverdale/Micky Moody/Bernie Marsden*
8. Outlaw (4.04) – *David Coverdale/Bernie Marsden/Jon Lord*
9. Rock 'N' Roll Women (4.44) – *David Coverdale/Micky Moody*
10. We Wish You Well (1.39) – *David Coverdale*

LINE UP:
David Coverdale – lead and backing vocals
Micky Moody – guitars, slide guitar, backing vocals
Bernie Marsden – guitars, backing vocals, lead vocals on 'Outlaw'
Jon Lord – keyboards
Neil Murray – bass guitar
Dave Dowle – drums

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

Blue Öyster Cult's Eric Bloom onstage at Monsters Of Rock 1981. Like The Incredible Hulk, you wouldn't like him when he's angry.

BÖC HAVE A SMASHING TIME AT MONSTERS OF ROCK!

WHEN **BLUE ÖYSTER CULT** TURNED IN A LESS-THAN-STELLAR PERFORMANCE AT THE UK'S PRESTIGIOUS 1981 MONSTERS OF ROCK FESTIVAL, BAND MEMBER **ERIC BLOOM** SHOWED JUST WHAT HE THOUGHT OF THE EVENT – BY SMASHING UP A PROMOTER'S GIFT IN FRONT OF A GOBSMACKED CROWD OF ONLOOKERS!

DATELINE: 22 AUGUST 1981

MENTION CASTLE DONINGTON MONSTERS Of Rock to most bands that blitzed festivals worldwide in the 1980s and they'll go all misty-eyed, reminiscing about the special atmosphere that the UK's denim-clad hordes created at what was universally acknowledged as *the* seminal metal event. Blue Öyster Cult stun guitarist and vocalist Eric Bloom will beg to differ, though...

ON 22 August 1981, the American art rockers were scheduled to appear third on the bill at the second ever Monsters show, just below Whitesnake and headliners AC/DC. BÖC had just released an album, 'Fire Of Unknown Origin', that had been well received by critics and fans alike, and they had arrived in the UK to play four shows, culminating in a prestigious performance at Donington.

Everything looked so promising. What could possibly go wrong? Well, how about losing your drummer, for starters? Amid simmering tensions and despite being the brother of band bassist Joe Bouchard, drummer Albert Bouchard was fired after the BÖC show at The Venue in London on 19 August. The group's lighting designer, Rick Downey, quickly stepped up to the plate and replaced Albert for the following night's gig at Queensway Hall in Dunstable and the for the upcoming Donington show.

This was clearly not the best set of circumstances under which to perform an incredibly important gig in front of an estimated crowd of 65,000 raging rockers. And things were only made worse when the weather on the day proved to be extremely rainy and blustery. The sound at '80s rock festivals was always suspect to begin with, and once adverse weather conditions set in the problem was only exacerbated.

THE THREE acts that appeared before Blue Öyster Cult – More, Blackfoot and Slade – all suffered sound problems to a greater or lesser degree. But when the New Yorkers hit the stage things took a serious turn for the worse. The BÖC sound was so bad that you could barely make out what the band were playing. Bemused faces in the crowd

soon turned to angry ones, before ultimately settling on complete disinterest. This was not how the band had envisaged their debut Monsters Of Rock performance going. Was the band's soundman George Geranios to blame for blowing the PA, or was it the rain that played havoc with everyone's aural enjoyment? Claims and counter claims have since been made, but who really knows why BÖC sounded so godawful?!

Despite trying to rouse the punters by closing the set with their signature tune '(Don't Fear) The Reaper', Blue Öyster Cult left the stage to nothing more than a smattering of apathetic applause. This was not the kind of reaction the band was used to. After all, they were very much in the business of setting cities on flame with rock'n'roll! As the group trudged from the stage it was clear to everyone how angry they all were about how things had gone for them.

PERHAPS SOMEONE from the festival's promoters and organisers, MCP, should have been a little more sensitive to the mood of the moment. As a token of appreciation for each band's performance that year MCP presented all group members with a commemorative mirror featuring an etching of the event poster. Given Blue Öyster Cult's bad day at the rock office, someone really should have thought better of the idea. And certainly nobody should have corralled the band members into the backstage VIP area – a section that was awash with journos, liggers and music business execs – to make the presentation.

The BÖC musicians received their mementoes with barely disguised contempt, which already felt rather embarrassing for all concerned. But Eric Bloom wasn't going to settle for just a slightly awkward moment. In a huge fit of pique, a clearly angry Bloom took the mirror when it was offered to him, then dramatically raised it above his head before hurling it the ground. But the disgusted diz-buster wasn't finished yet. Bloom then started to jump up and down on his mirror, smashing it to pieces in full view of a flabbergasted crowd of onlookers. Shock soon turned to mirth, though, as people began laughing at Bloom's loony grab'n'smash. This finally seemed to shake him out of his fury as he suddenly realised just what a plonker he looked! With a slightly pathetic shrug of the shoulders Eric then skulked back to his band's dressing room, as far as I can remember leaving a somewhat bewildered BÖC flunkie to pick up the pieces – literally.

I WONDER if Eric Bloom now regrets ruining his memento? Surely a 1981 Donington line-up mirror would have looked just dandy in Eric's downstairs toilet. But what is sure is that Mr Bloom didn't get the chance to obtain a replacement for the one he'd destroyed. Blue Öyster Cult never played the UK's Monsters Of Rock festival again, but fortunately it didn't do long-term damage to their reputation in Britain. ☠

Words by Malcolm Dome. Cartoon by Christophe Sénégas.
Photo: Getty Images/Michael Putland

CLOSE ENCOUNTERS

BIZARRE PHONE CALLS WITH BIZARRE ROCK STARS...

Phil Mogg together with two accountants from his Inland Revenue team

PHIL MOGG OF UFO

How the hell did it happen that **UFO** vocalist **Phil Mogg** impersonated a member of the UK tax department to wind up *Rock Candy Mag* editor *Howard Johnson* back in 1984?

UFO WAS ONE OF the first rock bands that I ever met. The date was 29 January 1980 and I was 15 years old. The band were playing the Manchester Apollo on the 'No Place To Run' tour and I was thinking about starting my own metal fanzine, *Flying V*, which would finally happen later that year.

That night, though, I was just a punter hoping to meet my heroes, following the normal drill that would go down at the time. Gig over, denim clad herberts queue outside the stage door of the venue. Tour manager eventually lets starry-eyed fans into the dressing room, band then do the niceties before naffing off.

The whole thing seems so antiquated now, and not very business-savvy in these days of paid 'VIP Experiences', but it meant the world to me at the time.

WITHIN A couple of years I was writing for *Kerrang!* and meeting rock stars a go-go. Probably because they were British, and definitely because they liked the pub, UFO always seemed to be around, always teetering on the brink of oblivion. I got to know them a bit.

When Pete Way jumped ship to form Fastway and then Waysted in 1982 it wasn't much of a surprise. Drugs were involved and that had made things messy. I remember being at a party at Pete's flat once, thinking it wasn't much of a surprise that UFO hadn't been functioning given his erratic behaviour that night.

It wasn't a shock either when the band split in 1983, but by the end of the following year I heard that vocalist Phil Mogg had put a new version of the band together and had left London for Birmingham, apparently to keep him out of temptation's way and very much on the straight and narrow.

NOW I was living in Birmingham myself at that time, balancing a degree course with freelance writing. Mogg must have found out and decided he'd have a bit of a laugh at my expense. Somehow he wheedled my home number out of a mutual friend (this was long before mobile phones existed) and called me up. When I answered the phone a voice I sort of half-recognised said, "Is that Mr. Johnson?" When I answered in the affirmative the voice said, "This is the Inland Revenue calling."

Now of course the Inland Revenue, the UK's tax office, must have struck fear into the heart of many a rock star trying to dodge paying his dues. So pretending to be the taxman in hot pursuit of a wayward journo would doubtless have seemed like a really wizard wheeze to Mogg. The trouble was, given that I was 20 years old and had never earned anywhere near enough money even to have to pay tax, the joke was bound to fall flat.

CLEARLY I just sounded confused rather than worried, and eventually Mogg had to drop the ruse of being a government inspector chasing down a tax evader and admit that it was, in fact, the voice behind 'Doctor Doctor' and 'Lights Out' on the line. No matter. Even though the fact that I was skint meant the joke fell completely flat, at least it's still very cool all these years later to be able to say that UFO vocalist Phil Mogg once went to all that trouble trying to get me with a tax-oriented wind-up!

Photo: IconicPix/George Chin

MY FIRST GIG

DATELINE: 14 MAY 1980, MANCHESTER, ENGLAND

Scorpions stinging the audience live on stage in 1980

"IT WAS A HUGE TURN-ON!"

THIN LIZZY AND **WHITESNAKE** GUITARIST **JOHN SYKES** WAS A LATE STARTER WITH GIGS. BUT SEEING THE SCORPIONS IN MANCHESTER PROMOTING THE 'ANIMAL MAGNETISM' ALBUM WAS A REAL EYE-OPENER FOR HIM!

"UNLIKE A LOT OF people who started going to gigs when they were pretty young, I didn't see my first proper concert until I was 20 years old when I caught the Scorpions at the Manchester Apollo on the 'Animal Magnetism' tour in May of 1980.

"You might think that's strange, because I was already playing guitar in a band called Streetfighter at the time. But when I was a teenager I spent around about three and a half years in Spain with my mum and stepdad, and there weren't any concert halls where I lived. I came back to the UK and was in Reading with an uncle for a while, before my mum and stepdad also came back to Britain and settled in Blackpool.

"I joined them up there and soon got involved in Streetfighter with Merv Goldsworthy, who would eventually join FM, on bass. The other guitar player was called Dave Westrop and he suggested that we drive to Manchester to catch the Scorpions. I was well up for it because they were one of my absolute favourites at the time.

"I'D FIRST discovered the Scorpions because of Michael Schenker's work in UFO. I loved Michael's style and the fact that his solos sounded so clean, so then I worked my way back to his early days in the Scorpions. I found that I loved listening to those guys even after Uli Roth had replaced Michael. His work on the 'Virgin Killer' and 'Taken By Force' albums was phenomenal.

"The band were promoting their 'Animal Magnetism' release in 1980 and had Mathias Jabs playing lead by that time. But they still had Klaus Meine on vocals and Rudolf Schenker on guitar. Those two were the main writing team, so they were still making great music.

"THE APOLLO was a really grubby-looking place from the outside, but once you got inside the hall it had a really good concert atmosphere. When the house lights went down I was really excited to see the Scorpions – and they didn't disappoint.

"We arrived too late to see the support band, but when the Scorpions show began there were just five spotlights on the band members, who were all striking a pose. Then Rudolf hit a chord and they were off. I looked at my mate, thinking, 'F*ck, this is awesome!'

"The sound was fantastic and Klaus was really on it that night, showing what a great frontman he was. I loved the set, especially when the band went for those slow, lurchy, heavy songs they were so good at, those long hypnotic things. They played 'Animal Magnetism' itself and I was in awe!

"I DIDN'T have much money at the time, but felt that the Scorpions were worth every penny that night. It was definitely a huge turn-on to see their show and it was very inspiring to me. I certainly had aspirations to be a rock star like them, but it was really only a dream at that point in time.

"Little did I know, though, that by the summer of that year I'd be playing at the Reading Festival myself with Tygers Of Pan Tang! And do you know what I found out later? The support act whose set I'd missed that night in Manchester? It was Tygers of Pan Tang!

Interview by Howard Johnson. Photos: Getty Images/Ullstein Bild/Jazz Archiv Hamburg; Getty Images/Peter Still/Redferns

MULTIPLE METAL MAGS

THE *ROCK CANDY MAG* TEAM ALL WORKED FOR *KERRANG!* IN THE '80S, BUT BACK THEN THERE WERE PLENTY MORE METAL MAGS THAT LOVED IT HARD AND HEAVY…

METAL FORCES
WINTER '83-'84
80p
No. 2
METAL MANIA
METAL MAGAZINE
METAL HAMMER
April 1986
AC/DC STORY
Gary MOORE
Y&T
DAMNED
KISS
interview
EXCLUSIVE
IRON MAIDEN
LEE AARON
ROGUE MALE
METALLICA
RICK JAMES
SEPT. 1982 $1.95
Magazine
THE WORLD'S HEAVIEST HEAVY METAL MAGAZINE
BURRN!
Plus VIDEO PRESENTS
ASIA
HEART
44MA
DER DEUTSCHE
HARDSHOCK
WHITESNAKE
MOLLY HATCHET
ROCK GODDESS
H.M. DEUTSCHLAND
HIT PARADER
$1.75 JUNE 1982
WORDS TO THE LATEST HIT SONGS!
PAUL STANLEY CENTERFOLD
JUDAS PRIEST
CALL OF THE WILD
REO SPEEDWAGON
OVER THE CUCKOO'S NEST
OZZY OSBOURNE
WHO WAS THAT MADMAN?
RAINBOW
DON'T MESS WITH BLACKMORE!
MORRISON, HENDRIX & JOPLIN
ANGELS WITH DIRTY FACES
OUTLAWS
CRÜE
JOE PERRY'S INSTRUMENTS
VIDEO ADVENTURES WITH UTOPIA'S TOD
ZZ TOP COMES OUT OF HIDING WITH A
CIRCUS
ENTERTAINMENT, MUSIC & NEWS
UK75p
APRIL 1, 1980
PDC 35037-7
$1.25
RUSH
EXCLUSIVE INTERVIEW
Why Their Music Scares DJ's, Terrifies Animals & Paralyzes Critics
KINGS OF THE ROAD?
VAN HALEN?
10,000 Watts of Sound Makes Them Contenders
CHEAP TRICK?
An Elaborate Stage Show Draws Hoardes
FOREIGNER?
They Rarely Play To An Empty Seat
STYX?
Mr. Gallup Ranks Them Number One
STEVE FORBERT
Why This Tunesmith Made His Jackrabbit Escape From Mississippi

KILL JOY WAS HERE

Styx mainman **Dennis DeYoung** insists that the legacy of 1983's 'Kilroy Was Here' concept album has been unjustifiably tainted by negative comments from band members Tommy Shaw and James 'JY' Young. *Malcolm Dome* asks the vocalist and keyboardist for his take on the difficult period that led to the classic Styx line-up splintering...

AS THE 1970S GAVE way to the '80s Chicago band Styx were acknowledged pomp rock superstars. An impressive run of four multi-platinum albums – 1977's 'The Grand Illusion', 1978's 'Pieces Of Eight', 1979's 'Cornerstone' and 1981's 'Paradise Theatre' – had catapulted the band to extraordinary heights of commercial success in America. It seemed that Styx could do no wrong.

At the time, the Styx line-up featured vocalist and keyboardist Dennis DeYoung, guitarist and vocalist Tommy Shaw, guitarist and vocalist James 'JY' Young, bassist Chuck Panozzo, and drummer John Panozzo. Fans had flocked to acclaim their music – an interesting combination of hard rock guitar, a liberal dose of Crosby, Stills & Nash-style harmonies, and an ever-increasing sliver of pop sensibility – and there seemed to be no reason why Styx wouldn't go from strength to strength. Yet after a relatively sharp right turn with 1983's 'Kilroy Was Here' – an anti-establishment concept album also partly designed to respond to fundamentalist Christian groups who mistrusted rock music – Styx went on hiatus as DeYoung and Shaw started solo careers.

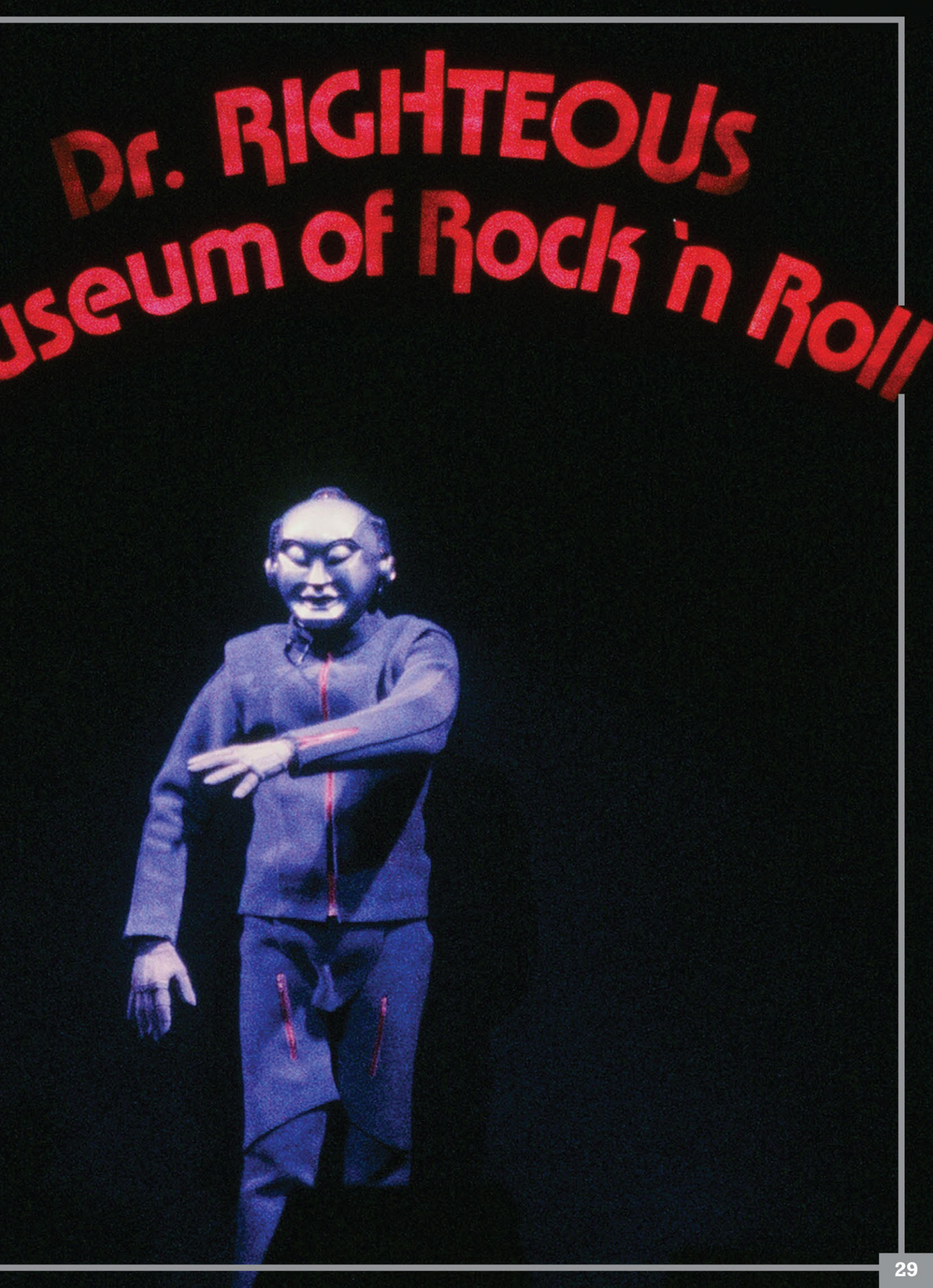
IT WOULD be easy to suggest that Styx's mothballing at the time came as a direct result of fan dissatisfaction at the band changing from being a proud pomp group to becoming an avowedly theatrical pop rock act. The figures, though, simply don't back up that particular theory. 'Kilroy Was Here' made it to number three on the US album charts, sold more than a million copies in the States, and spawned two hits, 'Mr. Roboto' and 'Don't Let It End', that both made the *Billboard* Top 10. According to guitarist JY, however, it was all about creative differences. Speaking to *The Chicago Tribune* newspaper, Young claimed that "Dennis really wanted to do these soft, intimate love ballads, and that was against the grain for me and Tommy Shaw, so our differences got magnified, because Dennis was insisting on going outside the boundaries we lived with. He's an assertive and strongly opinionated guy."

> "IF YOU TOOK 'MR. ROBOTO' OFF THE 'KILROY WAS HERE' ALBUM, THEN NOBODY WOULD CLAIM THE REST OF IT WAS SO RADICALLY DIFFERENT TO WHAT WE'D DONE BEFORE."

Speaking exclusively to *Rock Candy*, however, Dennis DeYoung flatly denies Young's claims that creative differences were behind the 1984 break.

"They [Young and Shaw] did a VH1 *Behind The Music* programme [that aired in August 2000] where they tried to lay all of the blame for everything that had ever gone wrong in Styx at my door," he says. "If one of them had ever gotten a hangnail, then it was down to me. They claimed that there were major problems with 'Kilroy...' because of creative differences, and that led to a split in the band. Let me tell you, that is simply not true. Creative differences *never* lead to a band splitting up. If you get any two songwriters together, then you'll automatically have different opinions. That's ►

Photo: Getty Images/Waring Abbott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DARK DAYS

what human beings are like. We always have our own opinions on how things should be done, and this leads to healthy disagreements. That's true of every band you care to mention – and you just deal with it. What *does* cause a rift, though, is a combination of alcohol and drugs. Tommy never left Styx [in 1983] because he had problems with us having a robot onstage. That's just not what happened..."

COMING OFF the back of 'Paradise Theatre', Styx's most successful album to date, 'Kilroy Was Here' was conceptually different. 'Paradise Theatre' followed the fictional commercial life of a genuine Chicago theatre, from its opening in 1928 to its demise in 1956, in the process acting as a metaphor for changing American life. On 'Kilroy Was Here', the focus moved emphatically to the future, to a world where rock music is banned by a moralistic government.

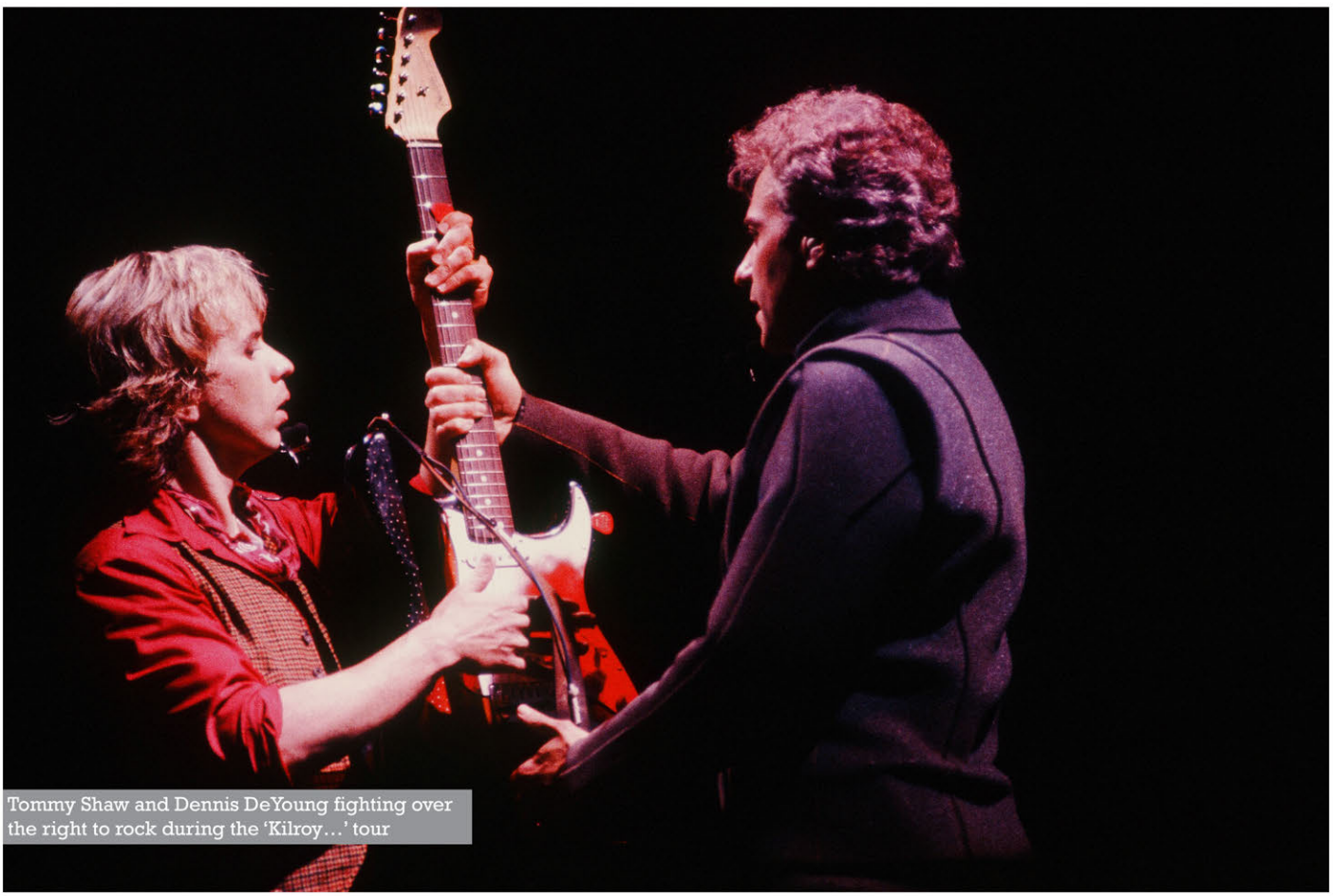
"I've seen people suggesting that 'Kilroy...' was *my* album, and that I dominated it the way Roger Waters did 'The Final Cut' with Pink Floyd, says DeYoung. "That's simply wrong. I did come up with the concept, and I did push it forward. That definitely happened. But anyone who says it was my record has no idea what was happening in Styx at that time. Look at the writing credits. JY had two songs on there, which was a lot for him. Tommy had three. We *all* had an input. It wasn't my project, where the others were just puppets manipulated by me.

"The concept for the album came together by focusing on three different strands: technology, Japanese culture, and censorship. I saw a programme on TV about automation that highlighted these first two themes. They showed a factory where one guy left the floor and turned out the lights, but everything carried on, because machines don't need lights to keep on working. At that time the Japanese were running the universe and there was a school of thought that they were about to eclipse America."

CLOSER TO home, DeYoung also found creative inspiration in the way rock'n'roll was being targeted by certain Christian fundamentalist groups.

"Some people in Arkansas had persuaded the State Senate to pass legislation effectively outlawing any records they believed had backwards messages on them. We were mentioned alongside a bunch of other groups including ELO, The Beatles and Pink Floyd. The song of ours that they picked on was 'Snowblind' from the 'Paradise Theatre' album. They said it contained a backwards message, 'Satan moves in our voices.' When we heard about the accusation we played the song backwards ourselves, and you can hear something that sounds a little like that. It's pure coincidence, of course. We would never go to such lengths to hide a message in one of our songs!

"But this whole affair got me thinking about censorship in music, and how it could be the basis for an album storyline. I imagined a time when a powerful, rich and charismatic figure [Dr. Everett Righteous, interpreted by James Young] running an organisation called the Majority for Musical Morality [or MMM] would come to power after blaming all of America's ills on rock'n'roll's immoral ways, and would get legislation passed to ban



Tommy Shaw and Dennis DeYoung fighting over the right to rock during the 'Kilroy…' tour

Photo: Getty Images/Waring Abbott

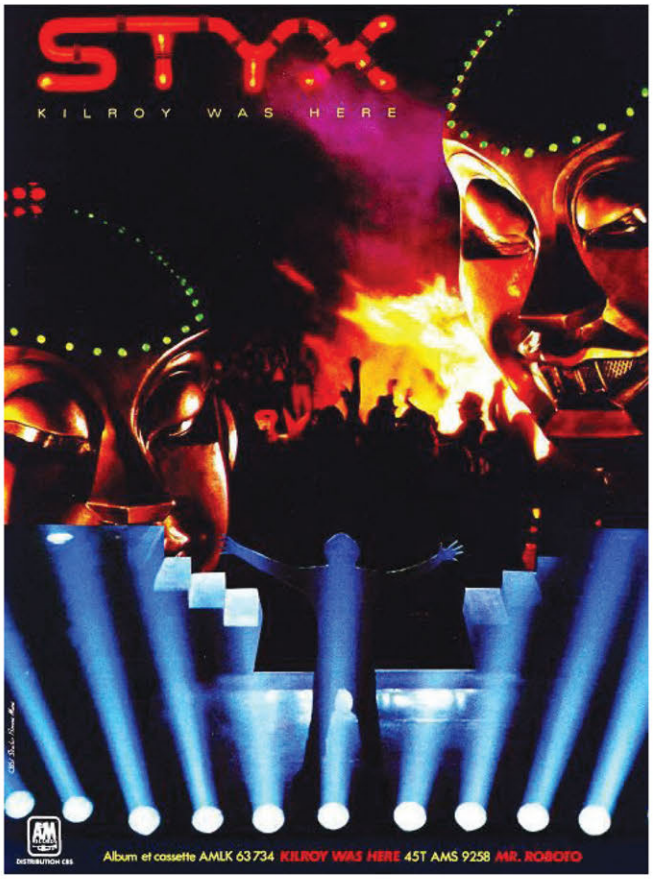
it. I would play Robert Kilroy, an imprisoned rock musician, and Tommy Shaw would take the role of Jonathan Chance, a young musician who is driven by a desire to bring rock music back.

"All of this began to come together while we were on the road on the 'Paradise Theatre' tour. I told the guys what I was thinking about, which I suppose highlights a major difference between me, Tommy and JY. They love getting onstage and playing live, whereas I live for the creative experience and move on once it's done. So I was the asshole already talking about the next album while we were still touring the previous one!"

INTERESTINGLY, THOUGH, the idea of political figures looking first to scapegoat musicians and then to control musical output became something of a hot topic two years later in 1985 when the Parents Music Resource Center, or PMRC, was founded by the wives of conservative politicians with the stated aim of increasing parental control of children's access to music discussing themes of a violent, drug-related or sexual nature. Some might say that DeYoung had perfectly predicted how America's mood was developing. Unfortunately for him, though, there was a certain proportion of both Styx band members and Styx fans who cared less about the conceptual content of 'Kilroy Was Here' and more about the musical shift of some of the album's content, especially first single 'Mr Roboto'. Despite making it to number three on the *Billboard* singles chart, the song's synth-driven, futuristic feel didn't sit well with people who wanted their rock with more balls. DeYoung, though, is unrepentant.

"Before we came onstage on the 'Kilroy' tour we showed a 10-minute film that explained the story of the album," he explains. "It was directed by Brian Gibson, who'd previously directed the music movie *Breaking Glass* [starring British singer Hazel O'Connor] in 1980. I'm immensely proud of the film, but we needed a song to lead from the film into the live performance. 'Mr. Roboto' was that song. I never thought of it as a single at all. But my wife and one or two other people kept telling me it would be a big hit. I couldn't see it, because the lyrics made no sense on their own. Eventually my wife bet me a three-carat ring that it would be successful – and she was right!

"But I still believe that if you took 'Mr. Roboto' off the 'Kilroy Was Here' album, then nobody would claim the rest of it was so radically different to what we'd done before. Why? Because we were always a very diverse band. Styx gave you 'Babe', 'Blue Collar Man' and 'Mr. Roboto'. Unless you already knew it was us performing them, you'd be hard pushed to see these songs as the work of one set of musicians. Plus you also have to remember that 'Mr. Roboto' came out at a time when a lot of very successful bands were changing their approach to fit the times. Think about Rush, Van Halen and Tom Petty. Listen to what they did around the time we released 'Kilroy Was Here'. They all incorporated synthesizers into their music. We were all taking fresh influences onboard, most of which were coming from the UK. So if anything, you Brits are to blame for 'Mr. Roboto'!"



"WHEN TOMMY LEFT, JY, CHUCK AND JOHN WERE ALL FOR BRINGING SOMEONE IN TO REPLACE HIM. BUT I WAS FIRMLY AGAINST IT. I FELT WE WERE A TEAM."

WHAT OF the rumours, then, that Tommy Shaw and James Young were dead set against these new influences and tones coming into Styx's music during the recording process?

"Listen, they were really happy with what we were doing at that time," says DeYoung. "At no point were any objections raised. I know it's easy to see this whole thing as a 'rockers against balladeers' thing, but that's nonsense. At the time no one in the band said that they hated 'Mr. Roboto' or any other song on the album. People have this impression of Tommy as the out-and-out rocker, but that's wrong. He rocks out, but he also loves the acoustic guitar. If you listen to 'The Best Of Times' on the 'Paradise Theatre' album, for example, you'll hear a vocoder [a human voice synthesizer popularised by German electronic band Kraftwerk]. Who brought that in? Tommy!

"I can look back at my time in Styx and never at any point did we have serious disagreements, let alone a punch up. We all got along so well and loved nothing more than being imbeciles having a laugh together."

DeYoung also absolutely refutes allegations that the 'Kilroy...' tour saw disgruntled Styx fans walking out of the band's gigs.

"That's not the way I recall it," he asserts. "Our manager, Irving Azoff, wanted us to start out playing arenas and then do theatres for a more intimate experience. I insisted that we should begin with the theatres and then build up to the bigger venues. I was wrong. We took a very ambitious stage set on the road and we were selling out and I believe the tour was way better than the album. It brought everything to life so well. But because we started the tour in smaller venues people thought we were in decline and couldn't sell out the bigger places. I should have listened to Irving."

Azoff had recently taken over the band's management from long-time representative Derek Sutton, who'd quit after 'Paradise Theatre'.

"I had some reservations about Irving," admits ►

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DeYoung. "But I have to say that he was great. It was through his contacts that we got Brian Gibson to do the 'Kilroy...' film. Plus he allowed me a free hand to be as creative as I wanted when it came to putting the album and the live show together. But then we hit a major situation when Irving got offered the job as chairman of the record company MCA, and gave up managing us. It meant we were left without anyone to steer the ship and that hurt us badly."

AT THE end of the 'Kilroy' tour in October of 1983 Styx suffered a second body blow when Tommy Shaw left the band.

"Tommy wanted to try a solo career," explains DeYoung. "That was fair enough, but his leaving had nothing to do with unhappiness with the 'Kilroy...' album or with any animosity between him and me. Tommy seemed delighted when the album came out and was excited enough playing the theatres when we began the tour. I don't think his decision to leave had anything to do with hating 'Mr. Roboto', which is what he said years later. But because the song was such an enormous hit, once we got into the arenas we were attracting a new audience alongside the people who'd been supporting us for a long time. Maybe Tommy wasn't comfortable with that."

The accepted wisdom is that Styx split just before a double live album, 'Caught In The Act', was released in April of 1984. DeYoung vehemently denies this.

"No, that's not how it happened," he says. "When Tommy left, JY, Chuck and John were all for bringing someone in to replace him. But I was firmly against it. I felt we were a team. The five of us were in it together and the power of the band lay in what we did for one another. Being a collective was our strength, so I wasn't prepared to find someone to take over from Tommy. You could say that we went on hiatus, but we never split up. Those reports are totally false. After Tommy quit, JY would phone me every year asking if I'd change my mind. I'd tell him I still wasn't prepared to entertain someone taking Tommy's place. This did cause a great deal of antagonism, though, because JY, Chuck and John couldn't get record deals away from Styx. Only Tommy and I got those. And that's why those guys wanted Styx to carry on with a new line-up."

DEYOUNG EVENTUALLY dropped the idea that Styx wasn't Styx if Tommy wasn't part of it after Shaw successfully joined forces with guitarist Ted Nugent and vocalist/bassist Jack Blades in Damn Yankees.

"When Tommy formed Damn Yankees in 1989 he sold back his rights to the name Styx for five thousand dollars," says Dennis. "I took that as a sign that it was time to move on."

Styx returned in 1990 with an album, 'Edge Of The Century', that featured Glen Burtnik on guitar. But this happened just as grunge music started to take centre stage. The band were dropped by their record label A&M in 1991 and by the end of the year Styx had disbanded. Shaw would eventually re-join the ranks in 1995 and the band enjoyed success with a 1996 reunion tour featuring drummer Todd Sucherman. That same year original drummer John Panozzo died of cirrhosis of the liver, aged just 47. Another studio album, 'Brave New World', featuring DeYoung, Young, Shaw, Chuck Panozzo and Sucherman, was released in 1999. But by the end of that year DeYoung was out of the band, replaced by Lawrence Gowan. This line-up is still performing as Styx today, with former Babys and Bad English bassist Ricky Phillips filling in when Panozzo, who is living with HIV, isn't feeling up to it.

"There's been so much said about the reasons things happened the way they did at that time," insists DeYoung. "But let me be quite clear about why this all came out the way it did. After we did the 'Brave New World' album Tommy and JY wanted to go straight out on tour. I wanted to wait six months, because I'd been sick with a flu virus. Then once I'd gotten over that initial problem I found I was suffering from a post-viral symptom that meant my eyes were sensitive to light. Even now I still have this problem to some extent, but if I wasn't careful back then I got fatigued very fast. Tommy and JY knew this, but weren't prepared to wait, so they brought someone in to replace me."

WHATEVER DID or didn't happen in the Nineties, there is undoubtedly a school of thought that the real rot set

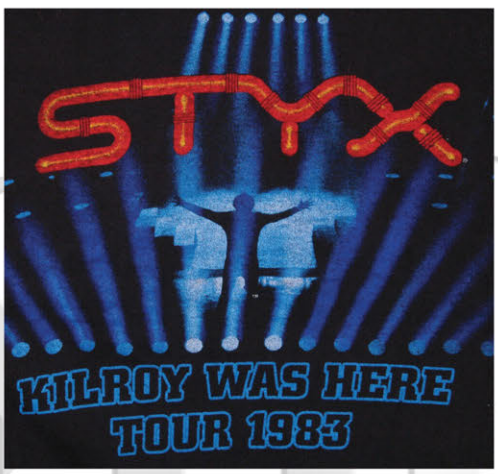
> "WOULD I GO OUT AND PLAY WITH THOSE GUYS AGAIN? YOU BET I WOULD. WE SHOULD DO ONE LAST TOUR TOGETHER, BEFORE WE'RE ALL TOO OLD."

Photos: Getty Images/Waring Abbott

The band take a bow. L-R: Chuck Panozzo (bass), Dennis DeYoung (vocals and keyboards), James 'JY' Young (guitar and vocals), John Panozzo (drums), Tommy Shaw (guitar and vocals)

in with Styx when 'Kilroy Was Here' was released back in 1983. DeYoung has no patience with this argument, but he does have one regret about that album.

"You know what we should have had on 'Kilroy Was Here'? A classic Styx rocker like 'Renegade' from the 'Pieces Of Eight' album [written by Tommy Shaw]. We had the Jonathan Chance character representing rock'n'roll rebellion, but we had nothing to really bring that point home musically. Sure, there was a number called 'Heavy Metal Poisoning' [written by Young], but it wasn't really in the same league as 'Renegade'. Can you imagine if we'd have something of that quality on 'Kilroy Was Here'? If we'd had that, I don't think anybody would have complained about that album.



"For me, the songs always came first. It doesn't matter if you have a brilliant concept. If the material you write to accompany it is substandard, then it won't catch on. I'm still proud of 'Kilroy Was Here'. It had a cohesive storyline, it was a proper concept record and it had some excellent tunes. When you listen to it now, you hear that the album stands up against anything we did.

"That's why I'm so disappointed that Tommy and JY chose to pretty much disown 'Kilroy Was Here' and to blame me for what they see as the album's failure. But the album didn't flop and it didn't lead to the band breaking up. And what's even worse is that their comments have distorted reality, and they've now been accepted by almost everyone as gospel. I understand that some Styx fans didn't like 'Mr. Roboto', but that song was done for a reason. I feel very strongly about 'Kilroy...' and what it means to Styx. We were all united behind that album, both in the studio and on the road. Nobody was bitter about what we were doing."

NEVERTHELESS, DEYOUNG says he's always refused to stoop to personal attacks when he's discussing this contentious period in Styx's history.

"I've never said anything negative about Tommy or JY, and I never will. But I'm saddened at the way they've turned 'Kilroy Was Here' into this object of hate. That shows no respect for Styx fans. By attempting to paint me as a villain in the context of that album, they're effectively claiming that all the fans who bought and enjoyed 'Kilroy Was Here' are stupid.

"They might think they're attacking me, but in doing so they're really shooting the fans in the heart. The Styx fan base has always been enormous and that carried on after 'Kilroy...'. Why undermine them all by dismissing that record?"

DeYoung is also adamant, however, that none of this tension would prevent him from jumping at the chance of playing with Shaw, Young and Chuck Panozzo one more time.

"Would I go out and play with those guys again? You bet I would. I don't like the way things ended for me in 1999, nor what's been said since. However, I still hold JY and Tommy in high regard and would say to them through *Rock Candy* that we should do one last tour together, before we're all too old. After that, if they want to go back to the current Styx line-up, then I have no problem with that choice. But my bags are packed and I'm just awaiting the call to tour with them, so that we can end things properly."

THE MAKING OF 'SELLING ENGLAND BY THE POUND'

'Selling England By The Pound' was the fifth album from prog rockers **Genesis** and the first to yield a Top 30 hit in 'I Know What I Like (In Your Wardrobe)'. *Jon Hotten* talks to guitarist **Steve Hackett** about how the band created such a complex yet memorable musical landscape. "They were difficult guys to please," says Hackett. "But it did make me try very, very hard."

"I WAS AWARE I'D joined this very English institution that drove around in bread vans or a second-hand taxi. It was like an elite regiment or a gentleman's club..."

Forty-eight years after Peter Gabriel responded to his 'Band Wanted' ad in the *Melody Maker* music paper classifieds, Steve Hackett can still recall how it felt to be the new boy in what would become one of rock's greatest and most idiosyncratic bands, Genesis. Hackett signed up in January 1971, a few months after Phil Collins, who'd answered the band's ad for a "drummer sensitive to acoustic music." There's a sense that he never quite shook that 'new boy' feeling either. Like Collins, Hackett was certainly an outsider in that he hadn't been to Charterhouse, the imposing and ancient public school in the Surrey Hills where Gabriel, Tony Banks and Mike Rutherford had met and become Genesis founder members. Yet his melodic and brilliantly original guitar playing immediately found its home in a band that was deeply obsessed with the music it was making.

Steve spoke to *Rock Candy Mag* about the album he's called his favourite of the six studio records he made with Genesis, 1973's 'Selling England By The Pound'. And he's about to prove the point by making it the centrepiece of his 2019 tour, when he'll play the album in its entirety, along with his best-loved solo record, 'Spectral Mornings', and a selection from his latest release, 'At The Edge Of Light'. It's the first time he's performed a Genesis record onstage from start to finish as a solo artist.

"I felt it was important to give people something really special next time around," he says. "But more important than that, I really love 'Selling England By The Pound'."

The record has acquired an unusual set of fans. John Lennon was an early enthusiast. Motoring mouthpiece Jeremy Clarkson wrote the sleeve notes for its inclusion in the 'Genesis 1970-75' box set. Neil Peart regards it as "an enduring masterpiece of drumming." Robert Pollard, the creative force behind cult American indie band Guided By Voices, has called it one of his top 10 albums of all-time.

'Selling England By The Pound' retains its dreamy strangeness even now, perhaps because – as Hackett stresses several times in our conversation – the almost dementedly rigorous creative process behind it somehow welded five different, yet equally strong, creative visions together.

"WE WERE EQUALLY PASSIONATE AND WE ALL THOUGHT WE WERE RIGHT. IT WAS AN EXTRAORDINARY SCHOOL OF MUSIC, NOTHING LIKE ANYTHING ELSE THAT EXISTED."

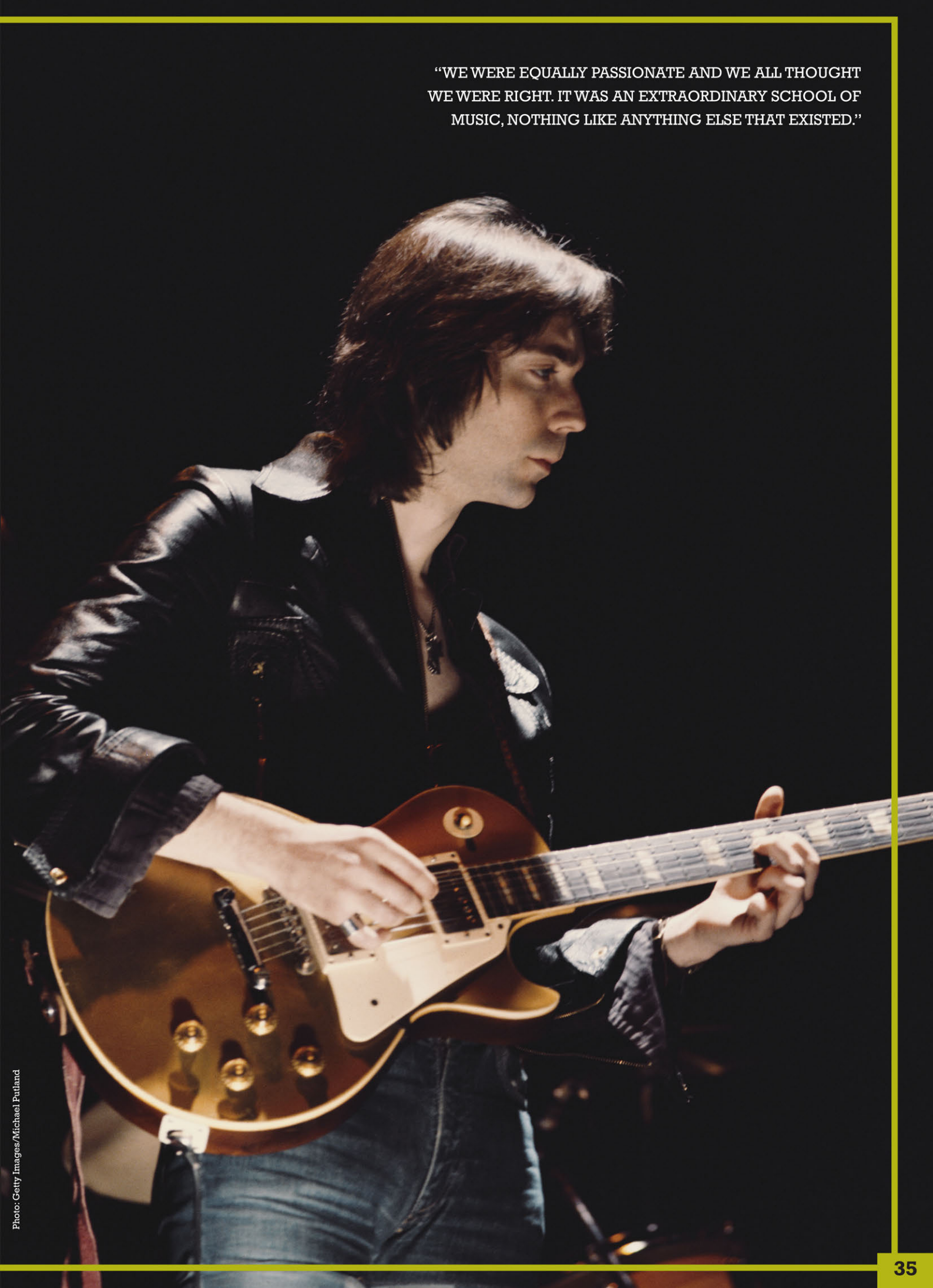


Photo: Getty Images/Michael Putland

EYEWITNESS Dateline: August 1973

The Genesis line-up that recorded 'Selling England By The Pound' L-R: Tony Banks (keyboards, 12-string guitar), Phil Collins (drums, vocals), Mike Rutherford (bass, 12-string guitar), Steve Hackett (electric guitar), Peter Gabriel (vocals)

YOU'D JUST HAD YOUR FIRST SMALL TASTE OF COMMERCIAL SUCCESS WITH 1972'S 'FOXTROT', AND THE RECORD COMPANY WERE KEEN FOR A FOLLOW UP...

"We were just starting out touring the States, and John Lennon said that Genesis were one of the bands he was listening to. I have to assume it had something to do with that album. At the time we couldn't get any gigs between one thing in New York and three club shows in LA. Everywhere else in America was immune to our charms. But because Lennon thought we were OK, that was very important to me, and to Pete at the time. I remember hearing Pink Floyd say that when they'd made 'Dark Side Of The Moon' they knew they'd done something extraordinary, and I think as a participant, that's all you're looking for, that something extraordinary happened, regardless of commercial success. I think it did with 'Selling England...'"

WHAT DO YOU REMEMBER ABOUT THE EARLY WRITING SESSIONS?

"You're working with doodles and sometimes they become portraits if you're lucky. But you've got to get past the scribble stage. We'd been edging toward having a larger arsenal of keyboards for Tony to work his magic on. Mellotron had just developed the Mellotron voices, and Tony and I went along to listen to what they had to offer – male voices, female voices, or a mixture of the two, and we opted for a mixture of the two. These days you can have a thousand varieties. Then, you could only get three, so you had to choose very carefully. So we bought the voices, and they're used on 'Dancing With The Moonlit Knight' to very good effect, I think. Tony was very clever harmonically. He used them at just the right moment to propel things into the future and the past at the same time. And right at the end of the song you've got the quietest rock'n'roll jam ever. There was an air of restraint after the all-out thrash of the section that precedes it."

YOU'D ALREADY BEEN DEVELOPING THAT DYNAMIC SENSE ACROSS THE PREVIOUS TWO ALBUMS, 'NURSERY CRYME' AND 'FOXTROT'.

"Well yes, if ever there was a genre that contains all genres it's prog – and loud things sound all the more loud when they come after something quiet. That sense of wide dynamics... Genesis embraced that."

WERE YOU STILL PIECING SONGS TOGETHER AS YOU HAD DONE WITH, FOR EXAMPLE, 'SUPPER'S READY', FROM DIFFERENT PARTS WRITTEN BY DIFFERENT PEOPLE?

"Well we very nearly linked 'The Cinema Show' and the end of 'Dancing With The Moonlit Knight', but I remember Phil saying, 'just because we have a long tune, does it mean we have to have 12-string [guitar] on it?' Other people looked crestfallen at that point... Genesis was a band that used 12-string very well. To do a guitar-based tune in Genesis was by definition to have something based on 12-string, normally played clean, prior to the arrival of harmonisers and pitch-shifters and all that. But I'm pleased we separated those songs, and they're all kind of mini-epics anyway. It would have been wrong to try and do another 'Supper's Ready'."

YOU REALLY ONLY HAD A COUPLE OF MONTHS TO PULL 'SELLING ENGLAND...' TOGETHER, DIDN'T YOU?

"Yes, we weren't quite able to do what we'd done with 'Nursery Cryme', which was to take the whole summer off. Unthinkable. No gigs, no money coming in. So we were writing on the road and learning to write more quickly together. I brought in a selection of riffs, mainly. I didn't think there was any point in bringing in whole songs. I'd done that with 'Can-Utility And The Coastliners' [from 'Foxtrot'] and 'For Absent Friends' [from 'Nursery Cryme'], but in that situation chances are there will be competition about whose song gets used. A good riff, however, is a good riff."

SO THERE WAS A KIND OF HIERARCHY IN THE WRITING PROCESS?

"Oh yes, very much so. Founder members hold sway even in the most idealistic of so-called democracies. It would be difficult to get ideas through. You're in someone else's band that was started at school. I think Phil bided his time, let others write, was happy to arrange and suggest rhythms that would transform floaty passages. We all had our role to play."

SO DID THE WAY THINGS WORKED BACK THEN CHANGE YOU AS A PLAYER? YOUR SOUND AND STYLE BECAME VERY DISTINCTIVE QUITE QUICKLY.

"Yes, I think so. I'd play something, and Phil would say, 'Right, that'll go here...' You need that sanction of another member liking it. The solo on 'Dancing With The

Steve poses for a shot outside the Hotel Intercontinental, Berlin

Moonlit Knight' doesn't get as many mentions as the one on 'Firth Of Fifth' because 'Firth Of Fifth' has that great melody. But in terms of being purely inventive, it certainly fired up other guitarists to discover how it was done [a very early example of the fretboard tapping later popularised by Eddie Van Halen *et al*]."

WHERE DID YOU GET IT FROM?

"Well I was talking to Johann Sebastian Bach one day [laughs]. I said, 'How the hell can I play this phrase from 'Toccata And Fugue'?' And he said to me, 'Why don't you try it all on one string?' He invented it. That trick is older than the hills..."

YOU HAD THE RIFF THAT BECAME 'I KNOW WHAT I LIKE (IN YOUR WARDROBE)', THE BAND'S FIRST HIT SINGLE.

"There was resistance. I was playing that riff to them when we were doing 'Foxtrot'. Phil and I played it together, so 1972's reject became 1973's hit single. But bands are like that, aren't they? Sometimes it needs familiarity – somewhere between that and being dogmatic. It was rejected on the grounds of being too much like The Beatles. It was a bit Harrison-y. But Phil and I jammed it and the rest reluctantly joined in."

WHERE DID YOU START THE WRITING PROPER FOR 'SELLING ENGLAND...'?

"In a house in Chessington, Surrey. A family home, and I think we lasted about a week before we got complaints from the neighbours. We'd moved into someone's living room – typical Genesis. They always wanted to have fresh air, windows... these are not the mainstays of rock'n'roll, but it was that kind of band. Very English, very eccentric, more 'crumpets with granny' rather than 'Jack Daniel's in the back of the limo'."

BUT THAT DRIVES AT THE AESTHETIC OF THE BAND REALLY, CERTAINLY FROM 'NURSERY CRYME' TO 'SELLING ENGLAND...' AN ESSENTIALLY ENGLISH QUALITY THAT REFLECTED A KIND OF LEWIS CARROLL VISION OF THE COUNTRY. SLIGHTLY MYTHICAL, AND HALF-REMEMBERED.

"There is that, exactly. The aspect of whimsy and Englishness. I was a town boy, and I guess my priorities were slightly different. I didn't really understand them. Pete, Mike and Tony's history was completely different to mine and Phil's. I was from Pimlico in central London, and grew up opposite the Battersea Power Station. Phil had been to grammar school and stage school. They'd grown up with prep schools and Charterhouse. They sought to isolate themselves so they weren't affected by the rest of the world. They weren't out there with groupies and clubbing. I think their visions were all internalised and were a product of this school system where they might have access to a larger library than the rest of us. But they were being forbidden to listen to music – or at least 'revolutionary' music – and when you try to do that it has the same effect as Nureyev's father trying to beat dancing out of him. It doesn't work."

> "THEY ALWAYS WANTED TO HAVE FRESH AIR, WINDOWS... THESE ARE NOT THE MAINSTAYS OF ROCK'N'ROLL, BUT IT WAS THAT KIND OF BAND. VERY ENGLISH, VERY ECCENTRIC."

YOU HAD VERY NON-ROCK'N'ROLL LIVES BY THE STANDARDS OF THE DAY.

"I think what you're saying is that it was a pretty cloistered world, and I'd certainly subscribe to that. But we got to influence each other. We were equally passionate and we all thought we were right. It was an extraordinary school of music, nothing like anything else that existed. I think they were very often difficult guys to please, and there would be all sorts of agendas, but it did make me try very, very hard. Whatever you level at those ideas, you can't say they were average or that they were based on something other bands had done." ►

Photos: Getty Images/Michael Ochs Archives; Getty Images/ARTCO-Berlin/Ullstein Bild

EYEWITNESS Dateline: August 1973

The band, with an extravagant Gabriel, enjoying New York's Macy's Parade in 1973, the year that 'Selling England…' was recorded

PETER GABRIEL WAS WRITING IN A VERY ALLUSIVE WAY ON THE ALBUM, THROUGH WHICH HE WAS TRYING TO SAY SOMETHING ABOUT THE STATE OF ENGLAND IN SONGS LIKE 'DANCING WITH THE MOONLIT KNIGHT' OR 'THE BATTLE OF EPPING FOREST'.

"I think Peter's writing transcended his background. There's a certain amount of Peter Cook in there, sitting on a bench as the E.L. Wisty character, spewing lots and lots of nonsense, absolutely deadpan. It was something he brought into his monologues onstage too, these long rambling stories that facilitated the rest of us tuning up the 12-strings. We used to have 12-string marathon tunings before the gigs and sometimes during the gigs too. It was more of that eccentricity – we'll keep the world waiting."

THE IDEAS HE'D BEGUN ON 'NURSERY CRYME' AND 'FOXTROT', ABOUT WHAT ENGLISHNESS WAS, CERTAINLY CAME TO A HEAD ON 'SELLING ENGLAND…' AND THEN 'THE LAMB LIES DOWN ON BROADWAY' – THIS CREEPING AMERICANISATION OF THE CULTURE.

"Pete was always on the side of the little guy. He was a born ombudsman, as he was later with WOMAD. Always extremely philanthropic. He was far more corner shop than conglomerate. Whether he'd thought through the logical consequences of that right up to and including Brexit… I don't know. I gather, although I haven't spoke to him, he's anti-Brexit, but you can see the contradiction between the two."

THERE'S AN OBVIOUS EROTIC THREAD TO SOME OF HIS LYRICS TOO, AGAIN VERY ALLUSIVE AT TIMES.

"It was extraordinarily symbolic and vague. Once again it's this Lewis Carroll thing – was it all veiled sexuality? I think it's got to do with the cloistered world in which they evolved. On the one hand they're being schooled to lead a charge in the Crimea without flinching, on the other you've got these rock'n'rollers, and their own identities are about to emerge. When they're first rubbing shoulders with each other they're children. It's hormones-meets-intelligence and the battleground was the vaunted halls of Charterhouse.

"Whenever I spoke to pals who went to private school I had always assumed that they were privileged, when in actual fact they were rather brutalised. I know that people became prime ministers or whatever, but I know others were damaged and they never really made it onto the world stage. I think that they [Peter, Tony and Mike] were extremely affected by it and the last conversation I had with Pete and Tony, I said, 'You were all f*cked up by public school, weren't you?' and Pete said, 'That's right'. It obviously radically changed them.

"I think some of that trauma translated into the tension in the music that you hear. The rest of us proggers may have been grammar school boys – we weren't quite down the mines when we were 15 – but we were given another kind of privilege. It's all bollocks, of course, just an accident of birth. If I hadn't had a very talented, concerned father, I would never have made it through the eleven-plus exam."

WHAT DO YOU THINK OF WHEN YOU HEAR THE RECORD NOW?

"Oh, I think of Chessington Zoo being just around the corner, then moving into town to the Billings School of Dance in Shepherd's Bush, West London, with the girls dancing upstairs and with us downstairs in what was the refectory. By the gobstopper machine. And I think of Lennon. They [The Beatles] had really inspired us, inspired me."

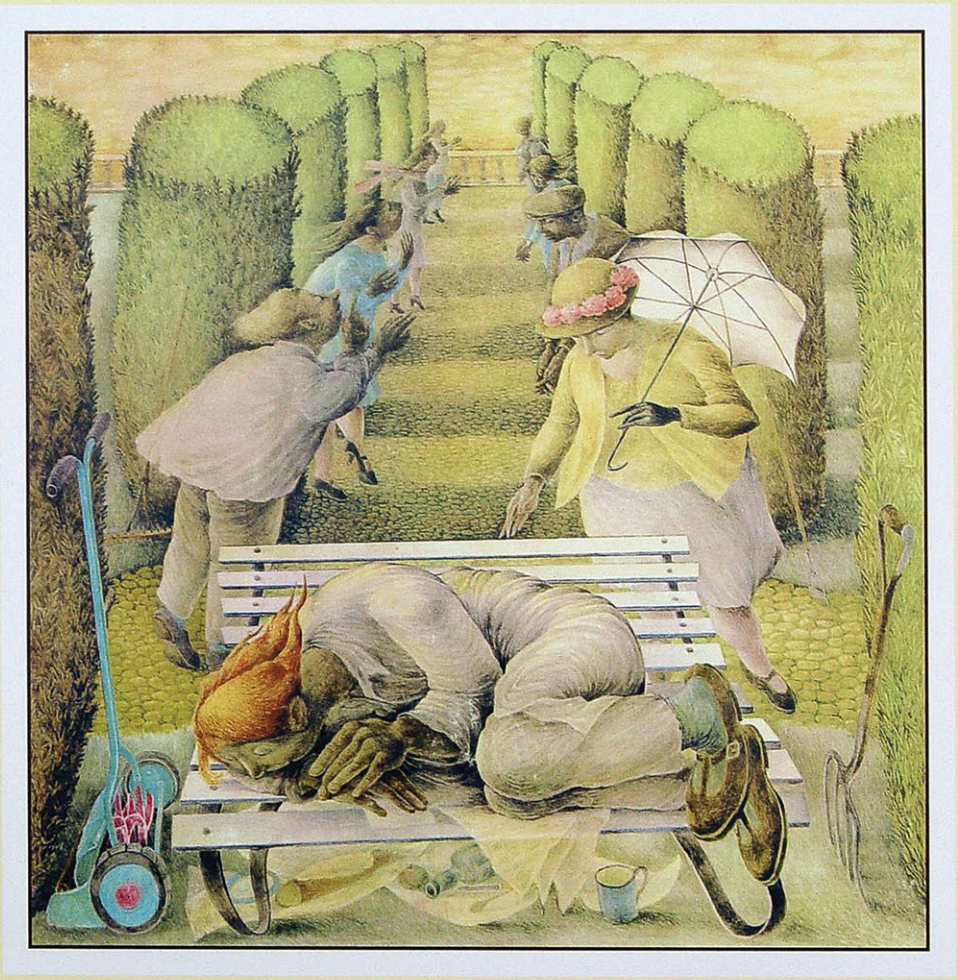
CAN YOU REMEMBER HOW TO PLAY IT ALL?

"Well I haven't played 'The Battle Of Epping Forest' for a very long time, and I've never played 'More Fool Me' live. I think maybe it could do with a radical overhaul to make it a rather lusher ballad. I suspect a song brought in by the new boy didn't quite get the London Symphony Orchestra treatment first time around."

Steve Hackett's 'At The Edge Of Light' is out now through InsideOut Music.

Photo: Getty Images/Waring Abbott

GENESIS



SELLING ENGLAND BY THE POUND

GENESIS
'SELLING ENGLAND BY THE POUND'
Recorded: August 1973
Released: 13 October 1973

LINE UP
Peter Gabriel – vocals, flute, oboe, percussion
Tony Banks – keyboards, 12-string guitar
Steve Hackett – electric guitar, nylon guitar
Michael Rutherford – 12-string guitar, bass, electric sitar
Phil Collins – drums, percussion, lead vocals on 'More Fool Me', backing vocals

Produced by Genesis and John Burns
Engineered by John Burns
Assistant Engineer: Rhett Davies
Recorded: Island Studios, London

TRACK LISTING
Dancing With The Moonlit Knight
I Know What I Like (In Your Wardrobe)
Firth Of Fifth
More Fool Me
The Battle Of Epping Forest
After The Ordeal
The Cinema Show
Aisle Of Plenty

ORIGINAL REVIEW
"'I know what I like, and I like what I know,' Peter Gabriel sings on the second cut. This could be Genesis's problem. If American audiences are not willing to make the effort to decode the British English in which the lyrics are written, this album will not receive the attention it deserves...

"The LP has its moments, and 'Dancing With The Moonlit Knight' should be at least heard if not purchased. Genesis may well be the most wordy of today's pop groups, and their facility for the language is admirable. Musically their artiness is, in small doses, engaging. And a band that is trying to do something different in a stagnant pop scene deserves some encouragement."
– Paul Gambaccini, *Rolling Stone*, 14 March 1974

SMOKIN'

BY THEIR OWN ADMISSION, Sacramento hard rockers Tesla felt like the odd ones out back in the '80s. Having first ridden to prominence with their spectacular debut album, 'Mechanical Resonance', released in late 1986, heavy touring with the likes of David Lee Roth, Alice Cooper and Def Leppard saw the quintet's stock rise sharply over the next 18 months. Tesla's second album, 'The Great Radio Controversy', released in 1989, not only peaked in the *Billboard* album charts at number 18, but also delivered a Top 10 US hit single with 'Love Song'.

The band was named after Nikola Tesla, a Serbian-American inventor and engineer born in 1856 who designed the alternating current electricity supply, but was also hugely interested in the development of lighting, telephony, X-rays and wireless technology. Tesla's interests were so wide-ranging that he obtained around 300 worldwide patents for his inventions prior to his death at the age of 86 in 1943. Tesla never really got the credit that his creative genius and inventiveness deserved. Given that fact, there are many people who

The classic Tesla line-up. L-R: Frank Hannon (guitar), Tommy Skeoch (guitar), Jeff Keith (vocals), Unidentified Dog, Brian Wheat (bass), Troy Luccketta (drums)

Photo: Mark 'Weissguy' Weiss

SACRAMENTO BAND TESLA LIT UP THE LATE 1980S SCENE WITH THEIR ROOTSY YET RADIO-FRIENDLY BRAND OF HARD ROCK. *DAVE REYNOLDS* TALKS TO GUITARIST FRANK HANNON AND BASSIST BRIAN WHEAT TO FIND OUT HOW IT ALL HAPPENED

feel the metal band chose their name particularly well.

Mind you, Tesla wasn't the name the original quintet – vocalist Jeff Keith, guitarists Frank Hannon and Tommy Skeoch, bassist Brian Wheat, and drummer Troy Luccketta – had been operating under when they signed a recording contract with Geffen Records back in 1985. At the time they were known as City Kidd, but both record company and management felt the name wasn't in keeping with the blues-infused, gutsy hard rock sounds the group was dealing in.

Once the newly named Tesla hit the road, it wasn't just their native America that embraced their honest hard rock that guaranteed 'no machines', in an era that was often drowning in synthesized sounds. They went down a storm at their first UK appearance, at the famous Marquee Club in London in May 1987, before they opened for management stablemates Def Leppard in September of the same year.

The 'Five Man Acoustical Jam' album from 1990 saw the band score another Top 10 US smash with a ►

cover of Canadian group The Five Man Electrical Band's 'Signs'. 1991's fully electric 'Psychotic Supper' album, meanwhile, further established Tesla's credentials as one of America's finest and most successful rock bands. Both these albums made the *Billboard* Top 20.

Despite scoring another US Top 20 album with 1994's 'Bust A Nut', the band effectively splintered as its members involved themselves in a number of different musical projects, before reuniting in 2000. After the departure of Tommy Skeoch in 2006, Tesla recruited guitarist Dave Rude and have been active ever since, releasing a succession of studio and live recordings. The

Jeff Keith, Tommy Skeoch and Brian Wheat get to grips with their tools

band's latest album, 'Shock', is Tesla's first for Universal Music. Produced by Def Leppard guitarist Phil Collen, the band's first new music since 2014's 'Simplicity' sees Tesla as fired up as they've ever been. *Rock Candy Mag* talked to bassist Brian Wheat and guitarist Frank Hannon to get the lowdown on an impressive career that now spans more than 30 years...

BRIAN, IN MUSICAL TERMS YOU AND FRANK GO WAY BACK, DON'T YOU?

Brian Wheat: "Frank and I first met in 1981. He was still in school, I was fresh out of school, and we put a band together called Earthshaker. We both loved music. Although he was younger than me, he was extremely talented and we both shared the same dreams and visions."

Frank Hannon: "Brian was 18 and I was 15. I'd been playing guitar since I was 11 and was getting to the stage where I was pretty decent. When the two of us joined together in Earthshaker it wasn't long before we started making waves in Sacramento. We both had the same level of ambition. He had the car and I had a guitar! I wasn't old enough to drive at the time!"

DID THE EARTHSHAKER BAND NAME COME FROM THE INFLUENTIAL Y&T ALBUM THAT HAD BEEN RELEASED EARLIER THAT SAME YEAR?

Brian: "No. We actually took it from a song with the same title that appeared on their 1976 debut album when they were known as Yesterday & Today. We would open our shows with that song, then play stuff by UFO, Van Halen, Def Leppard, AC/DC, Scorpions... all good blues-based rock stuff."

Frank: "We were primarily a covers band playing a lot of British heavy metal stuff, like early Def Leppard. But Y&T were definitely big heroes of ours too."

EARTHSHAKER EVENTUALLY BROKE UP, THOUGH...

Brian: "That's right. But Frank and I carried on with the singer, whose name was Jeff Harper, in a band called

City Kidd. There were two kinds of rock music that were popular in the clubs in Sacramento at the time: the Van Halen and AC/DC stuff on one side; and Loverboy, Flock Of Seagulls and early U2 on the other. We wanted to make more money, but the only way you could do that in the clubs was to get more commercial. So we learned some songs by those bands and wrote some of our own in a more commercial style too."

Frank: "At first we couldn't get gigs in the pop clubs, so we started to play more poppy stuff from the likes of Loverboy and Billy Squier."

SO WHAT DROVE THE MOVE TOWARDS A HARDER STYLE?

Brian: "We started working with [legendary hard rock guitarist] Ronnie Montrose, who we shared management with. Ronnie produced the first City Kidd demo and he said to us that we had two styles and we had to pick one. That's when we decided to become a hard rock band."

Frank: "Ronnie took an interest in us and really started coaching us."

Brian: "'Little Suzi', which ended up on the first Tesla album, was a song we first laid down with Ronnie. It was originally recorded by a British band called Ph.D as 'Little Suzi's On The Up'. Our original version will hopefully see the light of day on a retrospective box set at some point."

"I WAS A HUGE BEATLES GUY, FRANK WAS INTO PETER FRAMPTON AND AEROSMITH, AND JEFF WAS AN AC/DC FANATIC. BUT WE DEVELOPED INTO A BLUES-BASED HARD ROCK BAND BECAUSE WE WERE LIKE A GIANT SPONGE SOAKING EVERYTHING UP."
BRIAN WHEAT

WHEN WAS THE LINE-UP THAT WOULD ULTIMATELY BECOME TESLA ESTABLISHED?

Brian: "In April 1984. We'd gone to Guam in January and February of that year to play some shows for the locals and for US Military personnel based there. That was where we realised we needed a drummer to replace Bobby Contreras, so we brought in Troy Luccketta from the Eric Martin Band. We'd already added [vocalist] Jeff [Keith] and [guitarist] Tommy [Skeoch] earlier that year. This was just over a year before we got our record deal with Geffen in June of '85."

HOW DID THE DEAL HAPPEN?

Brian: "There was a well-known A&R guy called Tom Zutaut working at Elektra Records at the time. His assistant, Teresa Ensenat, saw us open for Ronnie Montrose and she thought we were interesting. We went down to LA to do some demos with a guy called Duane Hitchings and Tom liked what he heard, but wasn't convinced he should sign us. Well Tom moved on to Geffen Records and saw us again at a place called The Oasis Ballroom in Sacramento. It was then that he decided to sign us. But even then, he worked on us for another year before he felt we were really ready."

WHY WAS THAT?

Brian: "Tom had us writing songs for a year. This was back in the days when A&R really existed and Tom was really good at that. He really developed the band. He knew we had potential and was good at motivating us. He was also responsible for introducing us to Cliff Burnstein and Peter Mensch, who were a really big noise at the time, and we got signed to Q-Prime Management. So it was nearly a year later before we started recording 'Mechanical Resonance' in May 1986."

YOU WERE STILL KNOWN AS CITY KIDD WHEN YOU STARTED RECORDING THE ALBUM. WHY DID YOU CHANGE THE BAND NAME TO TESLA?

Brian: "That was all down to Cliff Burnstein and Tom Zutaut. They came to us when we'd finished recording the album. We were all at [album co-producer] Michael Barbiero's house for a barbeque. Those guys had constantly been on at us about changing the band name and all through the recording process we would always be trying to think of something else. Chrissie Hynde from The Pretenders was working at the same studio as us [Bearsville Studios, in Woodstock, New York] and even she was trying to help us come up with something! We had all kinds of crazy ideas. Hammer Lane was one, for sure. But Cliff and Tom finally told us about Nikola Tesla. I'm not sure who of the two had the idea first... ►

Photos: Tony Mottram; Mark 'Weissguy' Weiss

TESLA

"HONESTLY, I DON'T THINK GRUNGE AFFECTED US ONE BIT. WE WEREN'T GLAM AND WE WEREN'T GRUNGE. THE ONLY PEOPLE WHO AFFECTED US WERE US. WE EVENTUALLY IMPLODED."

FRANK HANNON

Probably Burnstein, but Zutaut would definitely take the credit!"

A HARD ROCK BAND NAMED AFTER A THEN RELATIVELY UNKNOWN INVENTOR SEEMS QUITE A WAY-OUT IDEA...

Brian: "I didn't see it at first, but Troy was intrigued and as it turned out the first three album titles were based around Tesla's idiosyncrasies. I never wrote lyrics. I was much more interested in trying to write a song that was as good as something by The Beatles, Queen or Led Zeppelin. But of course, 'Edison's Medicine' [from 1991's third album, 'Psychotic Supper'] was definitely about Tesla."

HOW DO YOU FEEL ABOUT NOW SHARING THE TESLA NAME WITH ELON MUSK'S ELECTRIC CAR COMPANY?

Frank: "I have no issues. We're two completely different things. I think that getting Tesla's name out there whichever way is great, because he never got any credit when he was alive and now he's finally known for what he did."

Brian has always loved Metal Hammer!

HOW DID ZUTAUT ENCOURAGE THE DEVELOPMENT OF YOUR WRITING?

Brian: "He didn't put a time frame on it, which was great. I remember him taking us to Tower Records in Sacramento and buying us records by Humble Pie, Bad Company and Led Zeppelin and telling us to listen to them, absorb them, and take from them. At that time I was a huge Beatles guy, Frank was into Peter Frampton and Aerosmith, and Jeff was an AC/DC fanatic. For me it was always The Beatles first, then Queen and then Zeppelin. I was a massive UFO fan too. I wanted to be Pete Way and will openly admit to ripping off every move he had. But we developed into a blues-based hard rock band because we were like a giant sponge soaking everything up."

DID YOU FEEL THAT YOUR DEBUT, 'MECHANICAL RESONANCE', WAS A SPECIAL ALBUM?

Brian: "Peter Mensch, Cliff Burnstein, Tom Zutaut and the Geffen people did, for sure. Be we were just stoked to have made an album and then be able to come over to England, play the Marquee in London and see Abbey Road Studios where The Beatles had recorded. I don't really like the sound of the album now. I didn't like it that much when we made it. The songs were well crafted, but there was too much reverb. Of the earlier albums I prefer 'Psychotic Supper'. I think that's the truest snapshot of what we were like sonically. But I don't think we knew we had something special ourselves until other people started validating it."

Frank: "I certainly didn't realise how special it was at the time because I was still pretty young. But now I look back on it I really can't fathom how I'd developed as a guitar player by the time I made that record at age 19. At the time I was so scared and nervous, but now I'm very proud of the album's musicality and diversity."

WHEN YOUR FIRST ALBUM CAME OUT AMERICAN METAL WAS FULL OF IMAGE-CONSCIOUS BANDS WITH THE HAIR AND THE MAKE-UP. HOW DID YOU FEEL ABOUT ALL THAT 'GLAM' STUFF?

Frank: "At the time we didn't fit in. We certainly couldn't get ourselves on the cover of any magazines in the States, but over in Europe *Kerrang!* was always very good to us and later on *Metal Edge* was very supportive back home. I'm now kind of glad that we were the odd ones out."

YOU PRETTY MUCH TOOK THE STANDARD ROUTE TO U.S. HARD ROCK SUCCESS AT THE TIME, THOUGH. YOU GOT OUT ON THE ROAD...

Frank: "Opening for David Lee Roth was exciting simply because it was our first big tour. We'd been advised to wait until we could jump on a big tour like that rather than go out as soon as the album was released. So we didn't get the David Lee Roth tour until four months after 'Mechanical Resonance' was out. By then the 'Modern Day Cowboy' single was out and we were on MTV. It was frustrating, because I still had a lousy job picking up trash for a living. But all of a sudden we were on the 'Eat 'Em And Smile' tour, then toured with Alice Cooper and then went out with Def Leppard for 14 months. We became really great friends with them and I think that was because they were a blue-collar band like we were. They came from Sheffield and we were from Sacramento. We had similar backgrounds. Pretty much everything was tremendous on the 'Mechanical Resonance' tour, except when we got arrested *en* ►

Photos: Mark 'Weissguy' Weiss; Tony Mottram

route to the Texxas Jam at the Cotton Bowl in Dallas. We'd been smoking pot in the car on the way to the venue and got pulled over."

IF YOU THOUGHT YOU WERE ON A HIGH WITH THE FIRST ALBUM, YOUR SECOND ALBUM, 1989'S 'THE GREAT RADIO CONTROVERSY', TOOK THE BAND TO ANOTHER LEVEL.

Frank: "We definitely tried to move things up a notch with that second record. There was a great deal of pressure on us to deliver a better album than the first one. The songs are strong, and we did an awful lot more work on 'The Great Radio Controversy'. There were two and three layers of guitars all through that album, so we were double and triple tracking constantly. The first album was almost live in comparison!"

WHEN DID YOU FINALLY START MAKING MONEY?

Frank: "Not until the 'Five Man Acoustical Jam' and 'Psychotic Supper' records, so 1990 or 1991. We hardly spent any money making 'Psychotic Supper', mainly because we were so far in debt after making 'Mechanical Resonance' that we never saw a penny until after the third album. That was a good four or five years after the first album."

YOU WERE ONE OF THE FIRST HARD ROCK BANDS TO RELEASE AN ACOUSTIC RECORD. BUT THAT VERY QUICKLY BECAME SOMETHING EVERY BAND AND HIS DOG DID...

Frank: "People say we were leaders in that field. But Zeppelin, Heart and Peter Frampton had all recorded albums with unplugged elements to them before us. We did 'Five Man Acoustical Jam' for fun, looking to fill time between dates. We're just grateful that someone – I think it was Peter Mensch – had the idea to record it. We always thought the fact that Nirvana and Eric Clapton made similar records *after* we had was really cool. [The *MTV Unplugged* series started in 1989, and helped the careers of many acts. Tesla's appearance on the show on 19 November 1990 was six days after the release of 'Five Man Acoustical Jam'.]"

YOU MENTION NIRVANA THERE. WHAT DID GRUNGE DO TO TESLA?

Frank: "Honestly, I don't think it affected us one bit. We weren't glam and we weren't grunge. The only people who affected us were us. We eventually imploded."

Brian: "The 'Bust A Nut' album that came out in 1994 should really have been called 'Bustin' Up'."

Frank: "We all had problems. We were all trying to fix those problems. There were lots of ups and downs, and sometimes it's very difficult to fix something that's not fixable."

YOU MANAGED TO FIX THINGS ENOUGH FOR A BAND REUNION IN 2000, THOUGH...

Frank: "And that was still kinda bumpy at the start. But then we got Dave Rude in the band in 2006 after Tommy left and we got some altitude again. We've been creative and consistent ever since."

WHAT DO YOU THINK IS THE KEY TO YOUR BAND'S LONGEVITY?

Brian: "I don't know. I wonder sometimes if we'd still see each other if we didn't play music together, because we only ever see each other when we're on tour or working on a record. We'd go out together socially in the early days, but we don't really call each other these days unless it's about Tesla business. There's definitely a kinship there, though. In the five years we were broken up between 1996 and 2000 I did see Frank a great deal. These days we see a lot of each other as a band as we're on tour six or seven months a year, but the rest of the time we go and do our own things. Music is what we do and is the one thing we do well together. It's what keeps us together."

Frank: "We've been very successful and very 'failed'. We've experienced lots of highs and lows together. But through it all we know how lucky and blessed we are to have the music and to have the career and to have the ability to make people feel good. It's a wonderful feeling to think: 'Man that was f*cking great!' after playing a show as a team. It feels like being in a football team. It puts everything in perspective."

IS THERE ANYTHING YOU'D DO DIFFERENTLY NOW LOOKING BACK?

Frank: "Maybe not have got married so young. Maybe not have consumed so much alcohol."

Brian: "I wouldn't have put 'Games People Play' [a Grammy award-winning hit in 1968 for singer-songwriter Joe South] on 'Bust A Nut'. I would've put our cover of Zeppelin's 'The Ocean' on that record instead. I guess that's my only regret, so that's not really too bad, is it?"

IT'S TES LEPPARD!

***Rock Candy Mag* cover stars Def Leppard have been friends with Tesla for over three decades. With Leps guitarist Phil Collen producing Tesla's new album 'Shock', we asked Brian and Frank why they're all such good mates...**

"WE'VE ALWAYS BEEN INFLUENCED by Def Leppard," says Brian Wheat. "We've put together tons of songs that have been influenced by them and I'm perfectly happy to admit that. Our relationship to Leppard is that they're like our big brothers. We've had stronger ties with them than any other band we've ever worked with over the years. They took us out on our first big tour after our initial shows with David Lee Roth, we shared the same management, we've toured together several times over the years and I've been in regular contact with Joe Elliott and Phil Collen ever since we first met. Our first record definitely had some Leppard influences on it; a song like 'Cumin' Atcha Live' certainly picks up on themes you could hear on Def Leppard's first album 'On Through The Night'."

"We first met the guys when we played at the Paradiso in Amsterdam in May 1987," recalls Frank Hannon. "Phil Collen, Rick Allen and Steve Clark came down to see us. Phil, in particular, has always taken a genuine interest in us. Leppard have certainly influenced us because we share the same work ethic, the same background, have both survived after many ups and downs and neither of our bands feel that we're above anyone else. Musically, though, I think we've been more influenced by the kind of music that the Stones, Aerosmith and Lynyrd Skynyrd have made."

"When we were touring with Leppard and Styx back in 2015 Phil Collen said he'd written a song he felt would be great for us," reveals Brian. "As we were celebrating the 30th anniversary of the 'Mechanical Resonance' album with a live release, we decided to add the song Phil had written as a bonus. We recorded the track, 'Save That Goodness', in my studio and it was really fun to do. We weren't actually planning on making any more records after 'Simplicity' in 2014. But after talking to Phil we felt inspired again and comfortable in giving him total control producing what would become 'Shock'. He was completely involved in the making of the album. He produced it, co-wrote every song, and even sang back-ups. Phil basically joined Tesla for a while there. He was kind of in the band.

"There are some Leppard touches with the big, stacked vocals and such, but it was also us trying something new. Unfortunately people just aren't buying new records, so there are no great gains to be made out of it. But we did it for our fans and for ourselves. Some people love the record, some people hate it. But personally I'm really happy with how it turned out."

Photo: Def Leppard/Ross Halfin

APOCALYPSE NOW!

THE FOUR HORSEMEN WERE PERHAPS THE GREATEST ROCK BAND NEVER TO MAKE IT, LOVED BY THEIR FELLOW ROCK MUSICIANS AND THE CRITICS IN EQUAL MEASURE. *HOWARD JOHNSON* TALKS TO GUITARIST **DAVE LIZMI** AND DISCOVERS HOW MADNESS, STUPIDITY AND DEATH PUT PAID TO THESE PERFECT PURVEYORS OF 'ROWDY MAN ROCK'.

The five Four Horsemen shot in 1991 L-R: Haggis (rhythm guitar), Dimwit (drums), Frank Starr (vocals), Ben Pape (bass), Dave Lizmi (lead guitar)

AXL ROSE, A MAN who knows a thing or two about what it takes to become a superstar frontman, had an interesting take on Frank Starr, the vocalist in The Four Horsemen.

"Frank," said the Guns N' Roses singer, "will either end up as the biggest rock star on the planet, or he'll wind up dead." Well, when guitarist Dave Lizmi first auditioned for The Four Horsemen back in 1989, Frank Starr was very much alive, if not exactly *present*.

"When I turned up for my audition there was only [rhythm guitarist] Haggis and [drummer] Dimwit. It was The Two Horsemen, really, but I found out that they already had their hooks in Frank," explains Dave. "They told me they had a singer, but that this singer was in jail. And I was fine with that.

"A few months later I'm in the band and Frank is out of jail. Because I'm the only one who has a car I'm the band taxi, so I have to go pick Frank up for the first time. He's living in an apartment right off the 101 freeway. It's a four-lane highway in both directions and I have to do a U-turn to get to Frank's apartment complex. Now doing a U-turn on a four-lane highway isn't easy. But Frank literally walks out into the middle of the freeway, puts his hands up and somehow stops the traffic single-handed. I make the U-turn and pull up, Frank jumps in and off we go. I remember thinking what he'd just done was ridiculous. I mean, who the f*ck walks into the middle of the freeway like that?!"

IN CASE you haven't gathered by now, The Four Horsemen was not an ordinary band. In an industry littered with people who used the idea of not giving a f*ck as nothing more than a convenient marketing tool, The Four Horsemen really, truly, honestly, didn't give a f*ck. How else could you explain why the band – feted by Hollywood's rock fraternity as 'The Second Coming', groomed for success by the hottest guru of the day, Rick Rubin, blessed with a frontman so good-looking people called him The Marlboro Man, and with a set of songs so kick-ass that nobody could resist them – somehow failed to become stadium superstars, instead falling apart within the space of just two albums? Well, drugs and death might have had something to do with it, of course, but we're getting ahead of ourselves here...

LET'S BACKTRACK to 1987, then move location away from LA and over to Maryland, where a 22-year-old guitarist called Dave Lizmi is packing up his stuff in his Toyota Corolla, attaching a trailer to the back of it, and is about to set off chasing a dream.

"I was 100 percent into the idea of making it as a musician," says Dave. "I had a job in computer programming in Maryland and it was driving me mad, so I had to get the f*ck out of there and take a stab at it in LA. If I didn't I knew there would be too many 'what ifs'..."

OK, but maybe if Dave Lizmi had been a worse musician, then he wouldn't have been so convinced that he had to give it a shot.

"Playing guitar came easy to me," he admits. "I started playing at 11 and by the time I was 13 or 14 I was handling a lot of stuff that other people really couldn't. I was into prog rock like King Crimson, Genesis and Yes and remember learning how to play 'Clap', the Steve Howe acoustic piece. People were impressed. Word got out and soon I started to meet other musicians, usually guys who were older than me. These people were into Hendrix and Frank Marino, and we'd stay up two days straight without drugs and play guitar non-stop."

Dave ended up forming a band called Happle. "I'm still friends with those guys and still have recordings of songs we wrote together," he says. "But I was also in a Rush covers band that went by various different names, playing keg parties and a few gigs." Dave also worked as the only white musician in a funk band fronted by Rayy Slyy, the cousin of Frankie Beverly, who'd found fame in the band Maze. Dave performed his first big ►

All Four Horsemen photos kindly supplied by Stephen 'Haggis' Harris

OVERLOOKED

The Four Horsemen. Were they the greatest rock band never to make it mega?

gig with Rayy at the 4000 capacity Constitution Hall in Washington DC when he was just 15, but eventually came to the conclusion that the only place where you really stood a chance of making it as a pro musician was LA.

"WHEN I got there in '87 Brian Fox, the guy who'd played bass in the Rush covers band with me back home, had already started a speed metal group called The Power Trio From Hell. Brian's father had money, so was supporting him. I worked at Domino's Pizza for a long while and also lived off the crumbs that Brian would hand down."

The Power Trio From Hell ended up getting signed to Warner Brothers on the back of demos that Dave recorded with them, and Eddie Kramer produced their 1993 debut album, 'American Man', which was released on Reprise Records. By that time, though, Dave had long since flown the coop.

"There are videos of me playing with The Power Trio From Hell at the Troubadour," he laughs. "It was a good band, very different to the Horsemen. I enjoyed the challenge of playing that fast, technical stuff, but I wasn't really getting on with Brian very well, so was on the lookout for something else."

Another friend from back in Maryland, drummer Scott Garrett (who would later play with The Cult), ran into a bassist who said his band The Four Horsemen were looking for a guitarist. Scott mentioned it to Dave.

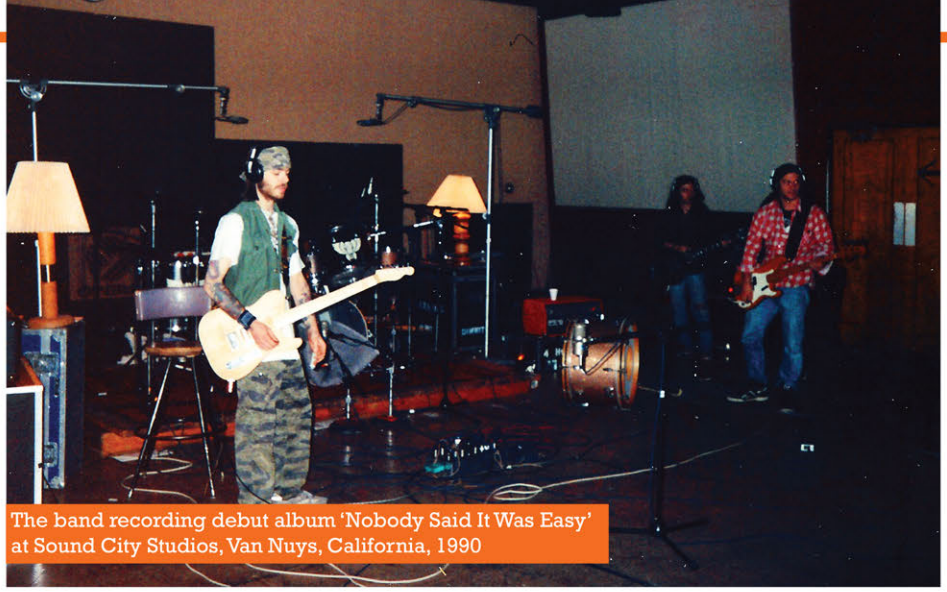
"The Power Trio From Hell were on the second floor of this rehearsal room and The Four Horsemen were on the fourth floor. I didn't know anything about them, apart from the fact that there was some involvement with Rick Rubin and he was a big noise. Knowing that Rick was behind them made me think it was worth a shot." Dave's audition didn't start off too auspiciously, though.

"The elevator up to the fourth floor didn't work, I had to grab my cab [speaker cabinet] and my head [amplifier] and cart them up the stairs myself, sweating my balls off. When I walked into the room it looked like a crack house with these two guys sitting on a stinky couch. The bass player was already out of the picture by this point and I just assumed these two were roadies. They didn't offer to help, so I got set up on my own. Then they started talking and I realised that these two dirty, greasy, f*cked-up looking dudes were band members." Band members going by the unlikely names of Dimwit and Haggis, as it happened...

> "THE GUYS TOLD ME THAT FRANK WAS A CRAZY, BADASSED MOTHERF*CKER WHO LOOKED LIKE A MARLBORO MAN MODEL. THEY TOLD ME THAT HE SANG GREAT AND THAT HE'D BE OUT OF JAIL IN A FEW MONTHS."

"DIMWIT SAT behind the kit and started testing the bass drum, while Haggis cranked up his Gretsch guitar. I found out later that they'd already been through this process with a number of guitarists and hadn't found anybody, which explains why they both looked so jaded. They were tough dudes to please and had already sent a lot of guys walking. But at that point I didn't know enough to be nervous. It wasn't as if they had any songs they'd written that they wanted me to play. They didn't say, 'We've got this. What would you do with it?' So I just started playing a blues riff in A, which was a good move, because Dimwit was a blues head like I was, into Rory Gallagher and Robin Trower. Dimwit suggested a blues jam, so I said, 'Let's do a 1, 4, 5 in A', and off we went. It was loud as f*ck and we had fun. As we were playing together I saw them smiling, which I took as a good sign. We didn't play all that much before they stopped, said they liked my vibe and asked if I'd be interested in joining the band. It was as quick as that and I said yes just as quickly."

Given that this band consisted of two "f*cked up looking dudes" and a singer who was in jail, an outsider might have said this looked far less of a sure thing than The Power Trio From Hell. So why did Dave throw his



The band recording debut album 'Nobody Said It Was Easy' at Sound City Studios, Van Nuys, California, 1990

lot in with them so easily?

"It just felt very exciting to be a part of," he says. "The music I'd been playing in The Power Trio was much more complicated. The stuff that The Horsemen were playing I could practically do in my sleep, but that was what I liked about it. It was the chance to play guitar and not think about complicated for a while. It was a nice break from all that. My heart was never in the thrash/speed metal thing. It was just something to do, really. So getting the chance to play some cool heavy rock blues music was fantastic. Plus what was also important was my understanding that there was a record deal already waiting for us whenever we decided we were ready. That was because Haggis and Rick Rubin had been in New York together when Rick was doing Def Jam, and Haggis had stayed at Rick's apartment there. When Rick split with Russell Simmons at Def Jam and was looking to start Def American in LA he brought Haggis out there with him. Rick had been working with Danzig too, and when Danzig's drummer, Chuck Biscuits, mentioned that he had a drumming brother who was also looking for a gig, Rick decided to put Dimwit together with Haggis."

WITH TWO guys named Dimwit and Haggis as your new band mates, did you feel under any pressure to come up with a rock'n'roll nickname?

"I was a bit nonplussed by the names at first. In fact, I was afraid to call Dimwit 'Dimwit' at that time, because he was a big, intimidating fella, though I soon realised that underneath his greasy rocker look he was actually quite shy... a bit of a geek even. So I asked Dimwit [real name Ken Montgomery] if that was what I was supposed to call him. He said, 'Yeah, just Dimwit.' But he also explained where the nickname came from. He said, 'I'm not gonna say that I'm a smart guy, but I was a little brainier than the people around me in the punk world I came out of.' So in actual fact, people called him Dimwit precisely because he *wasn't* dim. I don't know how Haggis ended up being called Haggis [the UK-born musician's real name is Stephen Harris], but it sounded cool. And yes, I wanted a cool name like them. Haggis and Dimwit and *Dave*? Well that didn't really sound right, but I just didn't have a nickname, so Dave it was."

Of course Frank was just called Frank too, so Dave wasn't entirely alone.

"Yeah, but the guys told me that Frank was a crazy, badassed motherf*cker who looked like a Marlboro Man model. They told me that he sang great and that he'd be out of jail in a few months. With a CV like that I figured he didn't need a nickname!"

Dave remembers that at this time there was "some material, a few sketches of songs. It was kind of hard-hitting, in the style of the 'Welfare Boogie' EP [that would be released in 1989]. Compared to a lot of other bands at the time The Horsemen was a very different thing. What I found as we started writing was that what united us was the fact that we were all 100 percent angry young men with a lot to say. A lot of it came out of the hardship and heartache that we'd all been through. We were very different people from very different places. Socially we didn't really get on, we definitely weren't best buddies, and a lot of that tension came out in the music. A lot of factors came together to create the Four Horsemen vibe and for me it doesn't get more authentic than that sound. At the time it wasn't that clear, because we were just doing what we were doing. I'm not the greatest verbal communicator at the best of times, so everything just came out through my guitar. But I put everything I had into the music and the other band members did the same. We had good people with good ideas. Everyone knew how to do their gig well."

WHAT DAVE also knew from the start was that The Four Horsemen was a band that had to answer to Rick Rubin.

"Haggis put the band together, but Rick put his seal of approval on it," he explains. "He'd pulled him from The Cult to start a band, after all [Haggis had played bass on the 'Electric' tour]. So Rick was always involved. Maybe that makes it sound like the band was somehow 'put together' or manufactured. Maybe that doesn't sound cool. But that was the truth of it. And anyway, Rick was paying the bills." So did Rick have right of veto?

"Pretty much. After the audition with Haggis and Dimwit, Rick came down to check me out. It was clear that if Rick didn't dig you, then you weren't going to be staying in the band too long. So he came into the rehearsal room and I pretty much just wanted to blow his head off with my guitar playing. I didn't have a nervous bone in my body, though, because I had this thing going on. I had long hair that covered my face and you couldn't see my eyes. Now for some reason when other people can't see your face they think you can't see them, but I could see perfectly fine. So we're in the middle of a song and through my hair I saw Rick looking at Haggis with his thumb up real high, so I knew I'd passed the test. When it was all over Rick asked me a bunch of questions ►

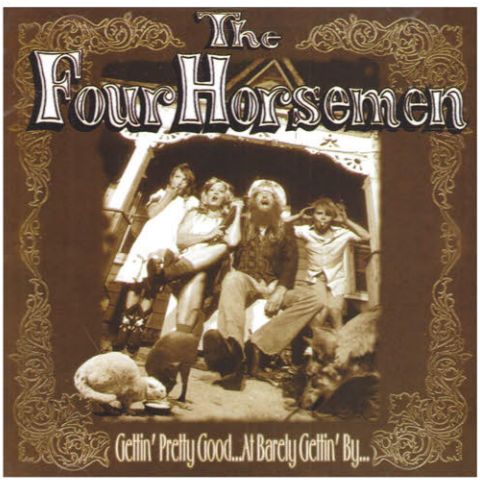
about who I was into and all that stuff. Then he shook my hand and left – and that was it."

WHEN FRANK finally made it out of jail, at last Dave was able to witness first hand what the singer could do.

"When we blared through some stuff for the first time it turned out that Frank was everything they'd prepared me for – and then some."

What do you mean by that?

"I never knew what Frank had gone down for, but I'd heard all the stories, like the one when Rick and Haggis first set eyes on him. They were in the Rainbow in Hollywood one night doing what people did in the Rainbow. Haggis told me that whenever Frank walked into a bar he immediately took it over – and Frank wasn't even a drinker... well, not at that point anyway. So on this particular evening Frank was wearing brown corduroy bell-bottoms and had blood all over his hands. He'd just been in a fight outside. Haggis and Rick asked him if he could sing and when he said yes they asked him if he wanted to join The Four Horsemen. Frank's only question was, 'Will you pay me?' Apparently Rick handed Frank a $20 bill and the deal was done right there and then.



"Frank really was one of a kind. He was great. He had a 'blow out your vocals, really go for it' kind of voice. He wasn't even a singer, really. More a car mechanic who could sing a bit. He wasn't the definition of a trained singer, but he had one hell of a whisky voice. We had a really small rehearsal room, a sh*tty PA and we were playing loud. And Frank still sounded great. But I knew from experience that if you scream like that all the time, then eventually you lose your voice. And I was concerned from the start that it might become something of a problem down the line."

AT THIS point in time, though, Dave had more pressing concerns, like getting a bass player on board to complete The Four Horsemen line-up.

"I brought down a friend from Maryland who didn't pass the Rubin test. But then I thought of another pal from Maryland, a guy called Ben Pape, who was touring with a band called Scream, with someone called Dave Grohl on drums! I'd jammed with Ben back when I was 15, 16, 17 and he was friends with Scott Garrett too. I called Scott and asked how I could get in touch with Ben. He told me Ben was touring with Scream and would find out where they were playing gigs. This was all before the days of mobile phones, so I ended up calling a club in San Francisco the day the band were playing there. I got hold of Ben and explained that I was looking for a bassist. He told me he was already in Scream and wasn't interested, but took my number anyway. Three days later he was in San Diego and called me up to say he'd had a big fight with the two brothers who were in the band, Pete and Franz Stahl. So I drove to where the band were staying and snuck Ben out. We sat in my car and I explained what we were doing. This time he was interested, and he called the next day to say he'd do it. We got him a bus ticket to LA and he turned up at the Greyhound Station with his bass cab, a head, a bass and a suitcase. I picked him up, took him to Dimwit's apartment and we started working Ben in."

After getting the thumbs up from Rick Rubin, "the band was now a band. We didn't get paid for a while, though, and even then when the big day came we only got 100 bucks a week each. We didn't even have bank accounts, so we had to go to cheque cashing places where they took 10 or 15% of the money. We'd end up with something like $87 a week each."

STILL, DESPITE financial difficulties the band quickly put out their first recorded material, a four-track EP titled 'Welfare Boogie'. Surprisingly it wasn't produced by Rubin, but rather by Steve Ett, a Rubin associate who'd worked with rap acts including LL Cool J and Run DMC.

"To make it seem more raw, authentic and raunchy, Rick kept his hands off at the start and we released the EP on Caroline rather than Def American," confirms Dave. "I didn't think we were breaking any new ground with the EP, but I thought it was fun and cool. It had good energy and it was fine to put out, but I didn't think it was going to be the next big thing. I don't think anyone else did either. It was more of a question of capturing our energy, getting it out and then getting on with more adventurous things."

Even if the 'Welfare Boogie' EP wasn't the pinnacle of Horsemen sonic achievements, songs like 'Hard Lovin' Man' and 'Shelly' had enough retro rock'n'roll attitude to blow any lingering memories of hair metal away and to excite an LA music scene that was suddenly gravitating back towards rootsy man rock.

"We started playing shows around a lot of the same LA clubs that I'd done with The Power Trio From Hell," says Dave. "Gazzarri's, The Whisky, The Troubadour. We ventured out to San Francisco and San Diego a little bit too, but it was when we played around LA that it was crazy. Maybe there was a buzz about the Rubin association, but whatever, it didn't take long before you could feel something was happening. The shows were always packed and Rubin was always there. A lot of times Axl and Slash from Guns N' Roses would come out, because they were friendly with Haggis having toured with The Cult. Danzig would come out. Anthony Kiedis was part of the scene. Andrew Dice Clay was there. Metallica were there. It felt like people wanted to be

Live on stage in 1991. "Frank couldn't maintain and kept losing his voice."

associated with us.

"It wasn't new to Haggis, because he'd already had some success with Zodiac Mindwarp and The Cult, as Kid Chaos, but it was all new to me. It was weird that people would suddenly move out of my way when I was in a bar. I'd hear whispers. 'That's the dude from The Four Horsemen.' We were kinda the thing, but I was still $100 a week guy. That felt like shit. But strategically speaking, Rick wanted to keep us like that. Rick knew how to keep a band starving and pissed. He was no dummy."

"MAYBE THERE WAS A BUZZ ABOUT THE RUBIN ASSOCIATION, BUT IT DIDN'T TAKE LONG BEFORE YOU COULD FEEL SOMETHING WAS HAPPENING. THE SHOWS WERE ALWAYS PACKED AND RUBIN WAS ALWAYS THERE. A LOT OF TIMES AXL AND SLASH FROM GUNS N' ROSES WOULD COME OUT."

EVENTUALLY, THOUGH, Rick did at least pay for The Four Horsemen to co-habit in a band house in the Valley. The group had shown some intent by this time, though, by getting halfway through the recording of what would become their debut album, 'Nobody Said It Was Easy'.

"We did the bed tracks at Sound City with Rubin on hand for all of that," remembers Dave. "That was fun. But once we had the house, that was when I realised that Dimwit did heroin from time to time. On one occasion he asked me if I'd drive him downtown and I wanted to know why. He told me he wanted to score heroin and I told him no. So he got a friend to drive him and when he came out of his bedroom after taking the drugs he was high as a kite. It shocked me. I'd never been exposed to anything like that before and it wasn't my thing.

"Dimwit only did heroin when we had downtime, but after finishing the first part of the album we had to wait for Rick to finish up whatever he was working on. Dimwit was doing a bit too much and word got around within the band. I knew Haggis wasn't a fan of heroin, so I knew he wasn't at all happy. When we were recording in the studio we had a poster of the paperback cover of William S Burroughs' novel *Junkie* on the wall. One day I got in and saw that Haggis had added Dimwit's name to it. I also remember listening back to a rough version of 'Can't Stop Rockin'' at the time. Instead of saying *'Dim on the drum kit and Ben on the bass'*, Frank just put in a cough where the word 'Dim' should be. Haggis was very passive aggressive, so that was how he dealt with the situation. It looked like Dim was on his way out and when we told him it was on the cards he broke down. It was the end of the world for him, so he pulled himself together."

DRUG ISSUES aside, the recording of the album progressed pretty smoothly. "The second part of the album was done at Hollywood Sound," explains Dave. "One of the things that I loved about The Horsemen was that I got to do what I wanted to do. When I did my solos everybody pretty much left me alone. Rubin wasn't there. Just me and [engineer] Brendan O'Brien. There were a few times when Rubin said, 'I prefer this take to that one,' but that was pretty much it. Same with Ben and the bass parts. Rick was there for Frank's vocals, though, and the biggest struggle was getting those vocals right. That was where Rick got most involved. There were certain key changes in songs where Frank didn't sound so good, so Rick would suggest we do the song in a higher or lower key to make it better. He always went on his gut instinct for that kind of stuff."

Ask Dave what kind of a producer Rick was and he's quick to respond...

"Rick was really good at big picture stuff. His strength was in seeing the whole thing before it even happened. He was a genius at bringing the essence of a band out. He was less good at the detail, but I think he realised that and was smart enough to have people around him who could compensate. Sometimes Haggis wasn't happy with Rick's suggestions, but they always worked it out."

'NOBODY SAID It Was Easy' is undoubtedly a great rock'n'roll record, tightly written and well executed with minimum fuss and maximum efficiency. The LA rock glitterati that had picked up on the band also wanted to be in on the action, so The Cult frontman Ian Astbury played tambourine on a couple of album tracks and added backing vocals on 'Rockin' Is Ma' Business', Slayer put handclaps on the end of the title track, and Red Hot Chili Peppers singer Anthony Kiedis provided some of the layered chorus vocals on 'Can't Stop Rockin''. Dave Lizmi was pinching himself hard over the attention The Four Horsemen were generating.

"I was driving by Tower Records in Hollywood with my girlfriend one day, not even knowing that the first album had come out. All of a sudden I saw this huge billboard of the cover. I went straight to the nearest ►

"Things just slowly fizzled out until there was no more Horsemen."

7-Eleven, bought a disposable camera and got my girlfriend to take a couple of photos of me in front of it. That was pretty f*cking cool."

According to Dave, the band started picking up US radio play faster than any band since Boston way back in 1976. The Four Horsemen also started getting prime gigs supporting the likes of The Black Crowes and Lynyrd Skynyrd. Meanwhile Rubin's label, Def American, was getting behind the band with videos.

"MTV picked up the video for 'Nobody Said It Was Easy'," he remembers. "And we even did a video for 'Tired Wings', but that one didn't see the light of day because the single didn't get enough airtime. It featured a young Kate Moss. She was topless in our dressing room bumming cigarettes off me. I didn't know who she was. Nobody did."

WITH THE Horsemen clocking up around about 8000 miles a month playing shows, you would have expected the combination of respect from their peers, hype and hard work to pay massive dividends. Further tours were lined up with Tom Petty, Lenny Kravitz and Aerosmith. "But that was when things started falling apart," admits Dave. And the problem was Frank Starr. Or more specifically, Frank Starr's voice.

"Frank couldn't maintain and kept losing his voice," explains Dave. "There were attempts to get him a vocal coach, to get him to do warm-up exercises, to get him to lose his smoking habit, and to get him to stop eating dairy. Frank made a half-arsed attempt to do what he was told, but it wasn't enough of an attempt. Plus he was just a loud person. He'd always be shouting, 'Yo! Nice tits babe!' or whatever. We were like, 'Don't talk when you don't have to. Do your warm up exercises and lay off the cheeseburgers and chocolate milk.' Frank really didn't try as hard as he could have. We had a tour of Europe booked with Love/Hate. They'd already sold the tickets, but Frank's voice got so bad we had to cancel the tour. That *really* pissed Haggis off."

Dave recognises now that the avowedly macho Four Horsemen world wasn't exactly conducive to helping Frank get with the programme. He calls it "cut throat and brutal. It wasn't a nurturing environment." And things weren't helped by an alpha male clash between Frank and the band's manager Pete Angelus.

"In my view Pete didn't do enough to get Frank on track," says Dave. "But we all could have used some attention from Pete."

Frank was putting on weight and the manager told the singer he'd give him 100 bucks for every pound he lost, more as a piss-take than anything else. Tensions mounted and things came to a head when MTV came to film a Four Horsemen show in LA.

"All the high-pitched material, stuff like 'Let It Rock' or 'Lookin' For Trouble', was either missing from the set, or Frank was singing them an octave lower. Pete and Rick were in the dressing room with us before the show and they were very aggressive about this. Like, 'How come you're not opening the show with "Lookin' For Trouble?" Frank?' 'Well I can't sing the high stuff right now because I lost my voice.' 'Yeah. And why the f*ck did you lose your voice?!' Frank got so pissed that he threw his motorcycle helmet at Pete. Pete left the room pretty quick, because he was about to get killed. We did the show, but that was the beginning of the end, really."

THE FOUR Horsemen ground to a halt in New York mid-tour, with Dave claiming that everyone knew things were

bad, but not *that* bad. Haggis and Frank holed up in New York, Dave and Ben went back to their native Maryland, and Dimwit headed home to Vancouver in Canada.

"A few weeks later we were thinking about whether we would go ahead and replace Frank," recalls Dave. "But then I got word that we were going to be the first band to be asked to open for Guns N' Roses and Metallica on their joint 1992 tour, which was obviously a massive opportunity. I was excited and spoke to Haggis, but he said to me, 'I'm never working with Frank again.' I've always thought we could have found a way to make it work. But at the time Haggis dug his heels in, so we had to say no, and that slot ended up going to Faith No More."

Momentum had clearly been lost. Thinking that maybe he could still get Haggis to change his mind, though, Dave scooted up to New York, only to first bump into Pete Angelus at some record industry schmooze.

"He said, 'Have you guys found a new singer yet?' I said that we were hoping to work things out with Frank. Pete said, 'Well you let me know, but until you sort things out I'm not managing you any more.' I told Haggis what Pete had said, but at that point there was a really weird dynamic developing. I went back to Maryland again to see what would happen, but things just slowly fizzled out until there was no more Horsemen."

Eventually Dave got on a plane and went back to LA, staying on a friend's floor, an ex-Horseman trying to figure out what to do next. Haggis stayed in New York and started putting another version of The Four Horsemen together. For their parts, Frank returned to LA, Dim went to Vancouver, and Ben went back to Maryland.

"While Haggis was doing his Horsemen stuff in New York in '93 he asked if I wanted to be involved," explains Dave. "So I went to New York and spent a winter out there [working on material with Haggis, singer Tim Beattie, drummer Lez Warner and bassist Duane D. Young that would eventually see the light of day in 2009 as the 'Daylight Again' album]."

THINGS DIDN'T work out, though, and by 1994 Dave was back in LA working on a different version of The Four Horseman, featuring the original members minus Haggis, plus guitarist Patrick Sugg.

"We picked it up again, took it on the road and were going to sign with Warners," explains Dave. "Everything was looking good – and then Dimwit died."

With a bit more money in his pocket than usual after a stint on the road, Dimwit was spending some time chilling at home...

"I'd been home a few days myself," remembers Dave. "I came home one day at midnight and my answerphone was full of messages. First it was Chuck Biscuits, Dimwit's brother, then Bob Montgomery, his other brother, then it was Frank. They all said I had to call them, but none of them would say what it was about. I was with a friend who lived up the street. We were picking up beer from mine to go to his place. He said, 'Come on, let's go. We'll call from up there.' So we grabbed the beer, went up the street and I called Frank. Frank said, 'Where are you?' I told him I was up the street at my friend Dave's. He asked me what the address was, told me not to go anywhere and he was there in eight minutes. In the meantime I'd got on the phone to Bob in Canada and he just said, 'Dimwit went and f*cking died on us.'"

Ken 'Dimwit' Montgomery died of a heroin overdose on 27 September 1994.

"It was really f*cked up," says Dave. "We all just sat there till the sun came up, drinking and being depressed and not knowing what to do. It was very weird."

EVENTUALLY DAVE regrouped The Four Horsemen once more, with Frank, Dimwit's brother Chuck on drums, and a new bass player, Pharaoh [Barrett, now in Little Caesar]. The potential Warners deal never materialised, so the resulting album, 1996's 'Getting Pretty Good... At Barely Getting By', was recorded in Ontario and was released on a Canadian label, Magnetic Air. Biscuits wasn't credited because of contractual issues.

Says Dave succinctly: "I had fun making that record and I worked f*cking hard on it, because I had the final say on everything. There was no Haggis, no Rubin, just me. Frank went along for the ride. He didn't write music, and he wasn't interested in business. On 18 September 1995 I had my 30th birthday party in the studio. I remember smoking a Cuban cigar and thinking life was cool. We were mastering the record and it felt good."

Two months later, though, the world of The Four Horsemen would once again be turned upside down.

"The second Horsemen album was just about to be pressed in November 1995 when I got a phone call from the girl who was managing us at that point. She told me that Frank had been hit by a drunk driver while riding his motorcycle on Sunset Strip in Hollywood. She said he was in a coma."

In a state of shock, Dave simply says that "for a long time afterwards I didn't do anything." 'Getting Pretty Good... At Barely Getting By' was a good record. Not as good as The Four Horsemen debut, but surely good enough to have done something had circumstances been different. But Frank Starr was in hospital and he wasn't in a good way. It was clear he wouldn't be coming back to The Four Horsemen for a long, long time, if ever...

"Nikki Sixx was friends with Ron Young, the vocalist in Little Caesar, and he suggested we work together," says Dave. "So Ron came out to meet me, we had lunch and we hit it off. We demoed a few songs and did some shows. The demos were good, but to be honest I could barely get out of bed to record them. I was so depressed by what had happened that I soon realised I was done."

Knowing that he absolutely didn't want to end up "being 35 years old playing cover versions in some hotel bar" Dave Lizmi was at a career crossroads. "To be honest, I was sick and tired of everything, especially not having money. Plus I met a girl. I wish I hadn't met this particular girl now, but I did. So I packed up my stuff and brought her back to Maryland with me." The Four Horsemen was over.

Frank Starr never came out of his coma and died on 18 June 1999. It was a sad and inglorious end to a band whose star had seemed destined to shine so very, very bright. Axl Rose had predicted that Frank Starr would either become the biggest rock icon on the planet or he'd wind up dead. Sadly for Frank and The Four Horsemen, we know which of these came true.

"WE WERE GOING TO BE THE FIRST BAND TO BE ASKED TO OPEN FOR GUNS N' ROSES AND METALLICA ON THEIR JOINT 1992 TOUR. I WAS EXCITED AND SPOKE TO HAGGIS, BUT HE SAID, 'I'M NEVER WORKING WITH FRANK AGAIN.'"

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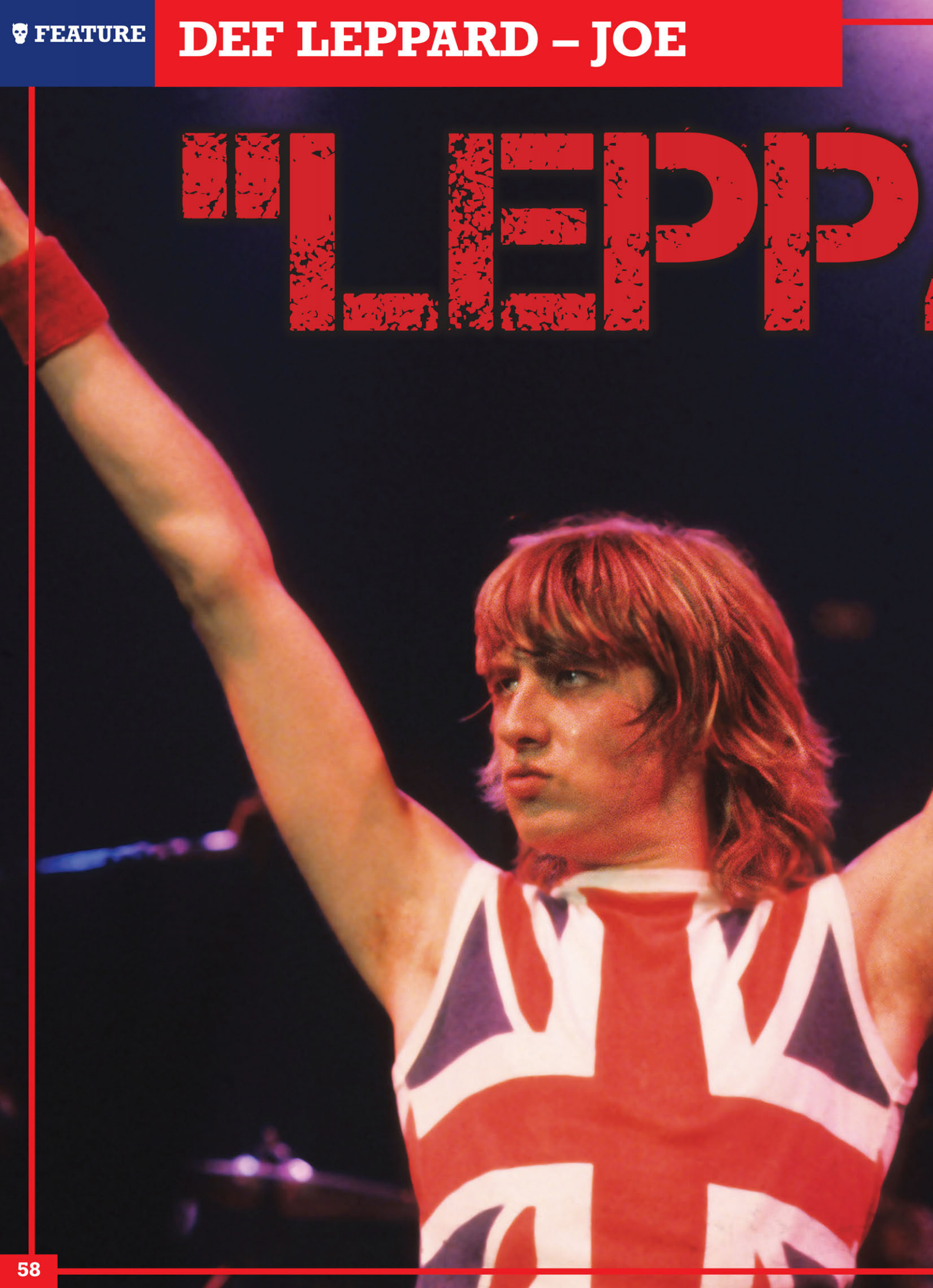
FROM HUMBLE BEGINNINGS IN SHEFFIELD OVER 40 YEARS AGO, GREATEST ROCK EXPORTS. TO CELEBRATE A LONG-OVERDUE INDUCTION FRONTMAN JOE ELLIOTT AND GUITAR DUO PHIL COLLEN AND VIV LET US TAKE YOU TO THE HEART OF THE LEPPARD

DEF LEPPARD

DEF PAGES

DEF LEPPARD ARE NOW ACKNOWLEDGED AS ONE OF BRITAIN'S INTO THE ROCK & ROLL HALL OF FAME *ROCK CANDY MAG* CATCHES UP WITH CAMPBELL FOR THREE EXCLUSIVE AND WIDE-RANGING INTERVIEWS. PHENOMENON VIA THE PEOPLE AT ITS EPICENTRE...

DEF LEPPARD – JOE



ARD IS A FAMILY!

FRONTMAN **JOE ELLIOTT** STILL LIVES AND BREATHES **DEF LEPPARD**, THE BAND HE STARTED IN SHEFFIELD BACK IN 1977 AND LED TO BARELY IMAGINABLE WORLDWIDE SUCCESS IN THE '80S. IN AN IN-DEPTH AND FASCINATING INTERVIEW WITH *ALISON JOY*, ELLIOTT DISSECTS EXACTLY WHY HIS GROUP BECAME ONE OF THE UK'S BIGGEST EVER SUCCESS STORIES...

THERE'S NO POINT ASKING Joe Elliott if he wants to get rocked. It's like questioning the Pope on whether he's Catholic or quizzing a bear as to whether he dumps in the woods. Rock, and indeed music of many kinds, runs deep through the Def Leppard frontman's veins, pulses through his heart and keeps his soul afloat. It's a love affair that has helped sustain him through a tumultuous career, and the passion is just as strong now as when he was a teenage dreamer in his bedroom in Sheffield.

Joe's dreams, as we know, became Technicolor reality, and the latest accolade on the Def Leppard mantelpiece is their induction into the Rock & Roll Hall Of Fame at a ceremony in New York on the same day this magazine goes on sale – 29 March. It's been a long time coming, so it's the perfect opportunity for a catch-up with the main man about becoming a RRHOF inductee, as well as looking back over those stratospheric years that took the band from Yorkshire zeroes to all-conquering heroes.

I KICK off by asking Joe where RRHOF induction ranks for him in his not-inconsiderable arsenal of achievements.

"Not at the top, I'll be honest, not yet," he says. "Does it resonate with me in a negative way? Absolutely not. Does it make me stand up with pride the same way as when I heard 'Animal' on the radio for the first time? No. Or when we got our first number one album? No. It's the things where there's a union of us and the people who put us where we are, our crowd, that make me feel proud of what we've done. I remember those the most, like the Don Valley show in Sheffield where we had over 45-50,000 people turn up to see us in our home city almost 15 years to the day since we formed. It was crazy!"

THE GLITTERING RRHOF ceremony in New York is a world away from the lives of the fledgling Leppard in late 1970s Sheffield. Frustrated by knowing they "weren't going to get anywhere by just playing these crappy gigs in Sheffield where there were no A&R men," they produced a three-track EP (cunningly titled 'The Def Leppard EP') that was released in January 1979.

"It gave us a massive opportunity," remembers Joe. "Even the fact it was on vinyl made a difference. Everyone sent cassettes to A&R men and they ended up being paperweights, or just got thrown in the bin. We did three songs ['Ride Into The Sun', 'Getcha Rocks Off' and 'The Overture'], we pressed 1,000 copies on vinyl and put the record in a picture sleeve to grab attention."

The EP was dispatched to the music papers, the BBC and Radio Hallam – a local station based in Sheffield with a rock show hosted by Colin Slade. There was also support from Keith Strong, a journalist at the *Sheffield Star* newspaper (as a local girl, I hung on to Keith's every word.) Joe touted the EP around the record shops and jumped onstage with a copy when BBC Radio 1 DJ John Peel appeared at a disco at the city's university.

"He probably thought I was trying to mug him!" laughs Joe. "I said, 'Play this!' He said, 'I can't, I don't know what it is! Put your phone number on it and I'll call you.' He phoned the next day and then played a song off the EP five nights in a row."

A copy of the EP was also sent to Geoff Barton, an influential metal writer on music weekly *Sounds*. In June 1979 Geoff headed to Sheffield with photographer Ross Halfin to see Def Leppard perform at Crookes Working Men's Club, close to where Joe lived with his parents.

"I picked them up from the station in my works van, Geoff in the passenger seat and Ross and his gear rolling around in the back," says Joe. "I took them to my mum and dad's for cheese sandwiches and a cup of tea."

Later that evening, the club's 25p-a-pint subsidised

Photo: Mark 'Weissguy' Weiss

DEF LEPPARD – JOE

A young Leppard enjoying an early US tour. L-R: Rick Savage, Joe Elliott, Rick Allen, Pete Willis, Steve Clark

beer had been thoroughly tested and "the two of them got completely, absolutely bolloxed."

GEOFF AND Ross's night out in Sheffield landed the Leps a four-page spread in *Sounds* that played a big part in getting them signed to Phonogram a couple of months later. But there was another key player in that deal: Cliff Burnstein. Cliff worked in A&R for Mercury Records (Phonogram's US sister label) in Chicago and a copy of the EP had ended up on his desk.

"I can't figure out for the life of me how it got there," says Joe. "But Cliff phoned David Bates [A&R guy] at Phonogram UK and instructed him under no circumstances to let us sign to any other label!"

The A&R people saw back-to-back Leppard gigs at Retford Porterhouse and Middlesbrough Rock Garden, and after something of a bidding war a deal with Phonogram was signed on 5 August 1979 at drummer Rick Allen's parents' house. The decision to make the EP had paid off with knobs on.

The Leps hit the road on a support slot with Sammy Hagar, then joined AC/DC on their 'Highway To Hell' tour in October and November of '79 – all before they'd even recorded an album! During those AC/DC dates, another pivotal figure joined the game: Peter Mensch. Mensch was looking after AC/DC at management firm Leber-Krebs. He was also a long-time friend of Cliff Burnstein's and, at Burnstein's request, had persuaded AC/DC to take the Leps as their support act so he could watch them play every night. Cliff himself had only seen the band play once before the AC/DC dates, at the Wolverhampton Lafayette Club – a show that sticks in Joe's mind for the wrong reasons: "It got a review that wasn't overly flattering, and my trousers split right down the back so I didn't dare turn round during the show!"

With Leppard on an upward trajectory, concerns were growing that the band's managers were getting out of their depth. They were being looked after by Pete Martin, who ran Revolution Records in Sheffield – Joe's go-to destination for bootlegs and pretty much everything else – and Frank Stuart-Brown, a friend of Pete's who worked for Arista Records. But the band decided to ask Mensch and Burnstein to take over the job. They agreed, but there was a hefty financial price to pay to free them up from their old contracts. The Leps never wavered.

"We didn't care. We were always in it for the long game," says Joe. "We thought it was better to be looked after by people who had all that experience."

THE BAND recorded their first album, 'On Through The Night', with producer Tom Allom at Startling Studios in Berkshire – a country pile that had once belonged to John Lennon and at that time was owned by Ringo Starr. To his enormous delight, Joe bagged Lennon's old bedroom for his nightly zeds! They then set off on a mammoth UK tour before the album was released, gigging from Aberdeen to Exeter. On one of those nights, in February 1980, Leppard played a sold-out Top Rank in Sheffield, and in the audience was Geoff Barton. As has gone down in history, Geoff's review from that night was nowhere near as glowing as his initial piece – and to this day Joe feels it was downright unfair.

"Geoff came back again, but this time he got picked up from the station by somebody who was working for the label, and slagged us off for it! There was no sound check at Crookes Working Men's Club, but at the Top Rank it was a whole different ballgame – there were interviews and all that kinda stuff. Do you honestly think I'm gonna stop the sound check to come and pick you up from the station? I thought it was 'off' of him to make it a big part of what he thought was wrong – that we'd gone corporate. I bet he didn't have Steve Harris or Phil Mogg picking him up from the station."

'On Through The Night' was released on 14 March 1980, preceded by the single, 'Hello America', and Leppard promoted it with a UK headline tour of larger venues including, importantly, their hometown gig Sheffield City Hall. In May they opened for Pat Travers and then Judas Priest in the States where they went down a treat, filling a gap in the market for a young, exciting, poster-friendly rock band. The Leps worked their butts off Stateside for three months, but returned to the UK to a frosty reception. Why? Maybe because of the Barton review, maybe because the rock crowd thought the Leps were suddenly loaded, maybe they were seen to have abandoned the UK for the States, or maybe because the lyrics to 'Hello America' appeared to lust after a sunny American lifestyle rather than our greyer British ways. The band had no idea things had gone pear-shaped in the UK. They might have appeared to be living the dream, but they were totally skint and could only afford the occasional phone call home.

Addressing the 'Hello America' issue, Joe still sounds pissed off. "Everybody seems to think I sat down with some kind of agenda to write a lyric that was gonna really alienate us from the British crowd – but it wasn't like that! There I was in a basement storeroom with no natural light in the middle of winter in a factory in Sheffield writing this song a year before we recorded the first album. I'd probably watched a detective show set

Photo: Def Leppard/Ross Halfin

in LA which showed the guy roller skating around Santa Monica beach, girls in bikinis, palm trees. And I wake up to my 50cc moped that takes me to the factory, y'know? And I've gone into a bit of a dreamer mode and I've written this lyric where it's like, 'God, it must be great to be over there'. It was just an innocent song."

Joe's memory is phenomenal. He has an encyclopedic recall of places, dates, people and towns that never fails to impress. In person, he's larger than life, utterly welcoming, warm and inclusive, and there's never a gap in conversation. Ultimately, he's a mash-up of regular Yorkshireman and fully paid-up rock star. I remember chatting to him backstage at Nottingham Arena in December 2015. He'd just played to a packed crowd and was on a post-gig high – but he was getting the train at the crack of dawn the next morning to visit his mum. That would have been a totally unexpected pleasure for any Leps fans making their way home after an overnighter!

Joe says Leppard's rapid rise in America was insane

"THE VIDEO FOR 'PHOTOGRAPH' WAS BRIGHTER THAN BRIGHT, WHITER THAN WHITE, IT WAS EXCITING. IT WAS A ROCK BAND THE WAY IT SHOULD LOOK, AND THAT THING JUST BLEW THE DOORS OFF IN THE STATES."

BUT BACK to the story, and one myth Joe wants to knock dead is that the band were canned off at the 1980 Reading Festival. It's been central to the whole 'Leppard backlash' legend, but to the band themselves it was a minor incident quickly forgotten.

"If you listen to the live broadcast on the radio, and there's no way that the BBC are in a position to steal the audience from some other performer, we went down pretty well at Reading. Bottles of piss were flying, yes, but bottles of piss were flying for [headliners] Whitesnake. The biggest issue was following Slade [who'd gone down a storm], not the reaction while we were on. There were two stages side by side, so there's one stage with nobody on it and kids down the front, and the stage we're on with kids down the front and all the way to the back, and I remember going over to the empty stage to my left and getting 'em clapping, and they were going nuts! There *were* things thrown onstage, but not enough for us to stop the show! And not enough for us to come off and go, 'Well that was a disaster'! We've had way worse to deal with than Reading."

AFTER A European tour with the Scorpions Leppard returned home to start work on 'High 'n' Dry', their second album. Back on that first UK tour with AC/DC, a certain Mutt Lange had been in the audience at Stafford Bingley Hall, at the request of Peter Mensch. Joe was a fan of Mutt's production work with the Boomtown Rats, The Motors and City Boy, and by this point Lange had also produced AC/DC's phenomenal 'Back In Black'. After a bit of prodding from Mensch, Mutt agreed to work on the next Leppard album – just as soon as he'd finished 'Foreigner 4'. And that turned out to be the tricky bit, as '4' took much longer than planned, leaving the Leppards, well, high and dry.

"Having had a Top 20 album in the UK, sold out a city hall-level UK tour, done an American tour, and almost made the Top 50 album chart in America, I was back working on a building site between 'On Through The Night' and 'High 'n' Dry'," remembers Joe. "I didn't have any money, so in the middle of winter 1980 going into '81, there I am on a wet crappy building site in Dronfield [a town on the edge of Sheffield] carrying a hod full of bricks up and down ladders. Nobody could afford to leave home; we all had to live with our mums and dads. It was a tough time, but tough times build character... and that would come in very handy for us further down the road!"

Mutt was finally ready to rumble in early 1981 – and for the Leps it was a massive eye-opener to work with him.

"We had these songs we thought were finished but he just went, 'Dream on, baby!'," Joe laughs. "He was digging into the songs, turning them inside out, upside down, stripping them down and changing things. It was a totally different way of working. You've got to remember, we were inexperienced kids with one album out and he was Mutt Lange who'd done 'Back In Black', 'Foreigner 4' and 'Highway To Hell'. We wanted to learn from this guy, we were totally up for it. Instead of flapping around in the dark we took his guidance and by the time we had 'H'n'D' recorded we realised it was a whole new ball game, and we made a much better record for it."

The band were happy with the record and the critics liked it too. But 'High 'n' Dry', released in July 1981, didn't do much business in the UK.

"There were massive expectations for it to do what the first Boston or Van Halen albums did, but it didn't. It was very well received, but it didn't sell in the UK and we went from selling out city halls on the 'OTTN' tour to half filling them on 'H'n'D' because the damage ►

Photo: Julia Goode

DEF LEPPARD – JOE

had been done. When we finally did become a big band in the UK it wasn't the same people into us; it was their younger siblings."

BUSINESS WAS slow in America too, but finally there came a turning point: the launch of MTV in August 1981. Handily, Leppard had made three promo videos for 'H'n'D' – the party-powered 'High 'n' Dry (Saturday Night)', 'Let It Go' and 'Bringin' On The Heartbreak', a ballad that turned out to be a career-changer. According to Joe, MTV only had about 200 videos in their library during those early days, so '...Heartbreak' was in the right place at the right time.

"'H'n'D' had sold, I think, 220,000 copies in America, which today would put you at number one, but back then that was a major failure. '...Heartbreak' started getting played a lot, then it started getting requested and it went from slow rotation to medium to heavy rotation on MTV and then people started ringing the radio stations, and it started to become a hit a year after the fact. By the time we delivered 'Pyromania', 'H'n'D' had gone gold, so 'Pyromania' was set up perfectly – if it was the right record. And that was the hard bit."

Ah yes, the 'hard bit'. The band had two looming issues. The first was guitarist Pete Willis, who had a drinking problem.

"Pete wasn't in a position to contribute to the record the way we wanted him to or the way Mutt wanted him to," says Joe. "I don't feel comfortable slagging Pete off, because it's water under the bridge. But you can't tell an untruth here: he was in deep trouble with himself. We were scared that in the middle of making what we thought was going to be this groundbreaking album he was going to f*ck it up, so he had to go."

> "MUTT WENT TO VISIT RICK IN HOSPITAL AND BETWEEN THE TWO OF THEM THEY DEVISED THE IDEA THAT RICK COULD STILL PLAY WITH ONE ARM. WE ALL THOUGHT THEY WERE F*CKING NUTS!"

Pete was shown the door on World Cup Final day 1982. As soon as he drove off, the band got on the phone to Girl guitarist Phil Collen, who'd been on the backburner for just this situation.

"Phil was in as far as we were concerned, but Mensch said, 'Let's see what Mutt thinks.' So we invited Phil down to listen to what we were doing and he went home with a tape of 'Stagefright'. He came back the next day and put a solo down on it, and I remember Mutt came charging out of the control room and went, 'Sign him up!'"

The other part of the 'hard bit' was a huge blue-sky-thinking question from Mutt: "He said, 'What kinda record do you actually wanna make? Surely you don't just wanna do 'H'n'D' part two? You want to make a leap that's the equivalent to what 'Foreigner 4' was from 'Head Games', or the leap AC/DC made from 'Highway To Hell' to 'Back In Black'. He said, 'There's this whole thing going off with drum machines and Synclaviers and this digital stuff,' and we're like, 'Yeah, fine, I'm in!' It doesn't get said often, but we were big fans of stuff like Gary Numan, Kate Bush and Peter Gabriel, music that was pushing the envelope and was integrating bits of other sounds."

BY NOW, the Leppard bank account was deep into minus numbers and the pressure was on. But Leppard pushed their envelope until it was fit to pop and 'Pyromania', released in January 1983, gave rock music a game-changing kick up the arse. The video for 'Photograph' laid down the gauntlet to every other band in town; it was box-fresh and utterly compelling. "It was brighter than bright, whiter than white, it was exciting. It was a rock band the way it should look, and that thing just blew the doors off in the States," says Joe.

"The first thing we got was four or five weeks out with Billy Squier. And I'm not being cruel here because Billy's great, but we were just killing it. Having said that, when we started to headline it was slow to start with. In the May, we were playing places in front of maybe 5,000-6,000 people in 10,000-seater venues. But by the time we got to June and 'Rock Of Ages' had taken over from 'Photograph', we were selling out the likes of the Joe Louis Arena in Detroit faster than Zeppelin had when they were there. It was amazing! And the last gig of that tour, at the end of September, we sold something like 55,000 tickets at the Jack Murphy stadium in San Diego. Now this was the same band that started that tour at the Marquee in February – Phil's first ever gig with us – only seven months previously. It was nuts!"

ONE OF the biggest adjustments the band had to make when they went from support act to headliner was playing for 90 minutes instead of just 45.

"From a physical point of view it was a big awakening for me, because I had to sing twice as much over the same amount of days, so I lost my voice on the 'Pyromania' tour. We had to cancel 10 shows and reschedule because I couldn't talk, never mind sing. I had voice issues all the time because of scheduling – thankfully they've all gone away now because we don't do four shows in a row anymore. Apart from that, nothing much changed. We'd do the show, sign autographs, have a drink, then get on the bus. We'd go on tour and then go home, and nobody knew who we were. You're not gonna see me on the cover of a lifestyle magazine like you would Chris Martin from Coldplay."

That said, the band moved to Dublin to start pondering album number four, as they'd gone from being on 40 quid a week to becoming tax exiles.

"We went out there on 12 February 1984 to work, to avoid being in the UK until 6 April I think it was. Our lighting guy Phay MacMahon was from Dublin and he said, 'You'd love it there 'cos they drive on the same side of the road, they speak English, you can get the papers, the BBC and it's a good laugh.' It was only because we'd had such a successful tour in America that if we could pay less tax on any money we earned it was more beneficial for the band, paying debts off and that kind of stuff. I remember my dad saying [adopts deep Yorkshire voice], 'Don't come home! You'll pay more tax at 24 than if I live to be 170!' And I loved Dublin. I took root there and never left."

IN AUGUST of 1984 the band headed to Wisseloord Studios in Hilversum, Holland... but without Mutt Lange, who was exhausted after producing The Cars' 'Heartbeat

The Leppard line-up circa 1983. L-R: Rick Savage, Phil Collen, Steve Clark, Rick Allen, Joe Elliott

City' album – another project that had overrun. He had to say no to Leppard and the job went to Jim Steinman. It wasn't a marriage made in heaven, and by November Steinman had left the building. At Lange's suggestion, the band drafted in Nigel Green, who'd engineered 'H'n'D' and 'Pyromania', then set about producing 'Hysteria' themselves. They took a break for Christmas, blissfully unaware that on New Year's Eve 1984, Rick would be in the horrific car crash that cost him his left arm.

"We were having a lovely Christmas and then I got a phone call from Mensch in the early afternoon. The first words he said were, 'Are you sitting down?' You know then that you've not won the Lottery. Mensch said Rick had been in a car crash and had lost his arm. This was something my brain wasn't capable of accepting because I'd never heard that phrase before. I was bawling my eyes out, thinking, 'Poor f*cker, he's a drummer, that's his life over.' I remember my dad giving me a glass of whisky and telling me to drink it. We all ended up in Sheffield, at the hospital." It's here that Joe gets angry: "For a band that weren't exactly front page news there were paparazzi trying to crawl up the laundry chute to take pictures of Rick. It was like, 'Really?'"

Rick's body went into such deep shock after the crash that he didn't even bleed. Surgeons managed to reattach the arm, but they had to remove it again after infection.

"You think, 'F*ck it, he's lost it twice'. He didn't know about it at the time, but eventually he did and it's a psychological headf*ck Rick had to deal with for 11 or 12 years. I think he's well-adjusted now to the point where he's been one-armed longer than he was two-armed."

Unable to do anything practical to help Rick, the band returned to Holland.

"We thought we were making progress with the record, but we were just keeping ourselves busy because we didn't know what to do. We'd have gone mad sitting around staring at the phone.

"Mutt went to visit Rick in hospital and between the two of them they devised the idea that Rick could still play with one arm. We all thought they were f*cking nuts! He was supposed to be in hospital for six months, but checked out after six weeks. He came over to the studio within about seven or eight weeks. The people at Wisseloord were very good to us and got Rick set up in an empty recording room. It had thick doors so nobody could hear him, so he could fall off the stool and get it wrong as often as he liked and just chip away at the idea. We always said, 'He's in the band until he says he isn't.' He's a stubborn f*cker, but in a very good way."

Famously, the "stubborn f*cker" eventually got to grips with a custom-made electronic drumkit and used his left foot to hit the beats his left hand had previously dealt with. On Rick Allen's eventual return to the big stage, at Donington's Monsters of Rock Festival in 1986, he received a reception like no musician before him.

A COUPLE of months after Rick arrived at Wisseloord, in the middle of '85, Def Leppard got some desperately needed good news: Mutt Lange was rested and ready to work with them. Joe says, "He'd seen the sh*t we'd gone through and we needed the guiding light back, we really did. We were more than happy to see him come and gently restart the album, because what he'd do was say, 'Let's just add some guitar to that guitar and get rid of the one underneath', 'Just re-do that vocal there' – and by the time the day had finished he'd replaced everything! We started writing songs like 'Rocket' and 'Armageddon It', we reworked 'Women', we reworked 'Animal'. It was the old team back together again."

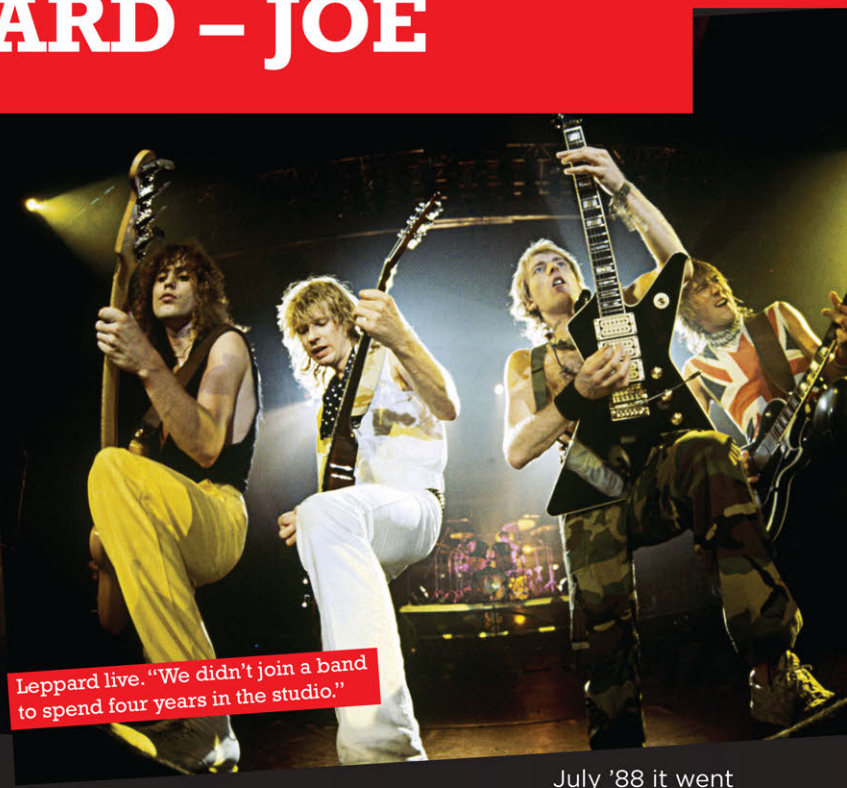
It was a long, slow and painful recording process, though, not helped by Joe going down with mumps and Mutt being hospitalised after his own car crash. "It's like God coming down out of the clouds and saying, 'You will have success, but you're damn well gonna earn it!' You look back now and first it was Pete, which was a major trauma, but then when it comes to Rick it makes the Pete thing look ridiculous. And then when it came to Steve [Clark, the band's guitarist who died of alcohol poisoning in 1991] it almost made the Rick thing look ridiculous. You think, 'How many more times?'"

IF 'PYROMANIA' had been huge, then 'Hysteria', released in 1987, was a colossus. I got the job of reviewing it for *Kerrang!* at the time and I remember carrying it home on the Tube as carefully as if it were a tiny baby, fully expecting to be mugged by hordes of rampaging Leppard fans. I actually held my breath as I sat in front of my turntable, as expectations for this ►

Photo: Mark 'Weissguy' Weiss

DEF LEPPARD – JOE

Leppard drummer Rick Allen. "He's a stubborn f*cker."



Leppard live. "We didn't join a band to spend four years in the studio."

record were through the roof – but when needle hit vinyl it was breathtaking. I ask Joe if the band had any inkling of its potential.

"Sav did," he says, referring to bass player Rick Savage. "Sav said he knew it was going to be a massive record. For me, if you take 'Led Zep IV' or 'Exile On Main Street' or 'Dark Side Of The Moon' as your yardstick to aim for, that's where you want to be. I knew we'd done that – but how was it gonna perform?"

'Hysteria' was released in the August and went straight to number one on the UK album chart, giving the Leps a hit with 'Animal'. In September I reviewed the Nottingham Royal Concert Hall show and, while the gig was good, Joe had trapped a nerve in his back and was in excruciating pain – even after spending a night in hospital on an epidural. I'd bumped into him by the stage door beforehand and it was clear from the way he was walking that something was wrong. Unsurprisingly it put a stop to his more energetic stage moves. It wasn't how Leppard had hoped to start their tour, but Joe bounced back quickly.

"WE WRITE CATCHY TUNES THAT SOUND GOOD ON THE RADIO, SOUND GOOD ON KARAOKE MACHINES, SOUND GOOD IN YOUR CAR, SOUND GOOD IN YOUR HEADPHONES AND ON YOUR TREADMILL, SOUND GOOD IN A STADIUM THROUGH A PA, OR WHEREVER YOU ARE."

Across the pond, 'Hysteria' got off to a slow start. "For about six months it was always in the Top 10, but then it started to drop. We were promoting it, we were touring it, but ticket sales weren't as good as when we'd done 'Pyromania' four years previously. A lot of things had happened in between. Bon Jovi, Poison, RATT and all the other music that was taking off. We'd left a massive void by not being there. But then the album started to take off in Europe, and when we got there we were playing in front of more people than ever. We had a great tour in the UK in '88, including two nights at Wembley.

"While we were out of America, though, 'Pour Some Sugar On Me' went f*cking bonkers. And the album went from being successful-ish, selling about three million – which was half as many as 'Pyromania', so a major failure in that respect – to catching up to six million, to being eight million by the time we got to November of '88. In July '88 it went to number one in the States for the first time. It stayed at number one on and off. Things kept swapping between us, Van Halen and Guns N' Roses, I think. We were number one for a total of six weeks in America, then the album ended up going to number one in Australia in August '89. August is a special month in that album's lifetime because it was number one on different continents over a three-year period!"

JUST AS the band raised the bar with 'Hysteria', they then hoisted it high for the US tour too, playing their live shows 'in the round'. With the stage in the middle of the arena rather than at one end, they made four front rows for the audience, giving more of a 'close up' feel than you'd usually get in venues that size. I was blown away by the different atmosphere it created when I saw it myself – and by the amount of running around the band had to do to work all four sides equally!

The globe-spanning 'Hysteria' tour finished in October 1988 at the Tacoma Dome in Washington State. Almost a year later, in September 1989, the band performed 'Tear It Down' at the MTV Awards in LA; it was to be their last appearance with guitarist Steve Clark, who was battling alcohol addiction. At the time of his death, on 8 January 1991, Steve was on a six-month leave of absence from Def Leppard and had been encouraged by his bandmates to take time out and give serious thought to what he wanted from life. Today, 28 years later, there's still a level of pain in Joe's voice that's hard to hear.

"We wrote some songs with Steve that would turn into 'Adrenalize' [Leppard's fifth album], but not many. He kept disappearing more and more and not turning up for the sessions, and if he did he wasn't in a good state. He was a good guy, he meant well, but he just had a horrible addiction. It was unbelievably sad. I have to reiterate this tenfold: we never fired him. Steve was never fired. We said to him, 'It's pretty obvious you're just done with

Hello America!

The current band line-up, which has now been together 27 years

taking your clothes out of a suitcase. Why don't you go home to your place in Chelsea that you've barely ever stayed in? Hang your clothes up. Eat your dinner at your dining table. Wear your clothes. Go out. Get well. Re-evaluate what you want out of your life. We'll hold the fort until you come back.' The sad thing is that Steve was given an opportunity he didn't take."

I ask Joe whether he thinks the success of the band was a contributing factor to Steve's death, and he acknowledges that it probably played a part.

"Steve could drink whatever he wanted because he could afford to – it wasn't like he'd only got ten quid this week so he could only drink one bottle of vodka. So in that respect, the money that he earned from the success he had was partly to do with it. But I don't think you can completely equate the two."

Steve's death left a gaping hole on Joe's right-hand side, and once the remaining four members got 'Adrenalize' in the can – it would be released in March 1992 – they had to fill that gap. Despite rumours about John Sykes, it was Irishman Vivian Campbell, most notable for his work with Dio and Whitesnake, who got the gig. Joe had met Viv previously at promoter Denis Desmond's house, where they'd bonded over a game of pool. But the Leps auditioned a few other guitarists before making a decision.

"I saw Vivian as an asset," recalls Joe. "You don't want to get a like-for-like replacement. You want someone who enhances what you have. The thing we never had with Steve was a singer, and Vivian gave us that. The second you see someone standing where Steve used to stand you always make a comparison, until you decide to move on. It's like someone getting remarried after their partner passes away – you find love again."

AND FIND it they did, as I saw for myself in December 1992 when I travelled to Green Bay, Wisconsin to see Leppard at Brown County Arena on the 'Adrenalize' tour. Vivian looked to be well bedded in and Joe won the hearts of the audience by coming out for the encore wearing a Green Bay Packers shirt (the local NFL team). It was Phil's birthday, too, so there was cake, singing and a trip to a club where everyone got stuck into a communal cocktail bowl. The band were travelling between shows by private plane, and I remember climbing the steps and trying to rearrange my face into something resembling calmness. As a nervous flier I was terrified I might keel over or throw up – something I really didn't want to do in front of the band!

Having asked the singer to give me the scoop on Leppard's highest of high-flying days I finish with one final question. What would Joe like Def Leppard's legacy to be? What would he like the band to be remembered for when they finally turn around and say goodbye?

"The thing I would wish to be top of the list would be our songwriting; the fact that we write catchy tunes that sound good on the radio, sound good on karaoke machines, sound good in your car, sound good in your headphones and on your treadmill, sound good in a stadium through a PA, or wherever you are.

"NOTHING CAN KILL US. WE ENJOY EACH OTHER'S COMPANY AND ENJOY THE IDEA OF KEEPING MAKING MUSIC AND PLAYING LIVE. PLAYING IN FRONT OF PEOPLE IS WHY WE GOT INTO A BAND IN THE FIRST PLACE."

"It's also important to know that Def Leppard is a family. Nothing can kill us. We've outlived every natural situation for a band – we thrive on it and enjoy each other's company and enjoy the idea of keeping making music and playing live forever. Playing in front of people is why we got into a band in the first place. We didn't join a band to spend four years in the studio. We joined because we saw Noddy Holder in his silvery top hat, Marc Bolan in his women's shoes with glitter on his cheeks, and David Bowie wearing God knows what with his arm draped round Mick Ronson. That's why we got into it, to perform, to see what sort of reaction an audience has when you get up on stage and do it.

"There's a humanity in Def Leppard, I think. There's a 'Well they're not that good, but look how big they are.' We are good, but I do appreciate that we're from humble stock, if you like, and we've made the best of I would say above-average talent. But all together, well, it's astonishing."

Photos: Def Leppard/Ross Halfin; Mark 'Weissguy' Weiss

DEF LEPPARD – PHIL

"IT'S MAGICAL"

PHIL COLLEN ALWAYS KNEW YOU COULD LIKE BOTH SUPERTRAMP AND THE SEX PISTOLS, WHICH MADE HIM PERFECTLY SUITED TO DEF LEPPARD, A BAND WHOSE CONCEPT WAS TO CREATE A HYBRID OF "ANYTHING AND EVERYTHING." *JON HOTTEN* TALKS TO THE GUITARIST ABOUT HIS LONG LIFE AS A LEP…

PHIL COLLEN TAKES THE *Rock Candy Mag* call as he negotiates LA's early-morning traffic. He's *en route* from his home to a gym in the city, a 90-minute trip he makes several times a week. He sounds as sharp as a Mutt Lange production, and it's a somewhat shocking moment when he mentions his age – 61. Born and raised in Hackney, East London, Collen worked in a factory and as a motorcycle courier before his band Girl – featuring future LA Guns singer Phil Lewis and the Laffy brothers Simon and Gerry, and later including the former Gillan drummer Pete Barnacle – signed to Jet Records in 1979. He joined Def Leppard during the making of 'Pyromania' in 1982, where he first partnered his great friend Steve Clark, and then built a new alliance with Vivian Campbell. That's now been running for 27 years, and Def Leppard has been a part of Collen's life for almost four decades. Yet the guitarist is in little doubt that they are now reaching a rare artistic peak.

THE HALL OF FAME NOMINATION HAS BEEN INCREDIBLY WARMLY RECEIVED. WHAT HAS IT MEANT TO YOU?

"I think it's wonderful for the band, and our fans more than anything else. In the 15 years or whatever it is since we've been eligible, they've been pissed off on our behalf. You know, 'You guys have got two diamond albums ['Pyromania' and 'Hysteria' are each certified as over 10-times platinum in US sales] so how come you ain't in?' Personally it doesn't mean anything, but for the band and the fans it's awesome. Also, the way it came about – there's an electoral college and there's a popular vote. The last few years they've had a fan vote, which actually counts as one vote but it influences the whole process. No one wants to be uncool and vote against the fans. I think we had more votes than any other artist or band, and I was really proud of our fans, and I feel great that we've got such brilliant fans that did this."

SO WHAT STILL GETS YOU EXCITED AFTER ALL OF THESE YEARS – IS IT STILL THE MUSIC?

"It's everything. I still have this creative muse that I follow. I write songs and lyrics all the time, and stuff is always coming out. That never stops. I never get writer's block. I'm inspired by people, books, movies… That remains, and it's amazing. That's what it's about for me. Some people will say, 'Your lyrics don't mean anything.' Well they do. The concept of our band was always to create a hybrid between Queen, Zeppelin, AC/DC, Rush, Prince… anything and everything. The last British tour we did was our best, and that excites me. It keeps us going. Plus we get better – the playing and singing gets better with experience. I can run around onstage at 61 years of age and feel better than I did at 25, and sing better and play better. When I sing with Joe, Sav and Vivian, it honestly sounds like we're using samples, and that's because we're so into what we're doing. It's magical, it really is."

THE BAND MEANS A LOT TO PEOPLE, THEY'VE GROWN UP WITH YOUR MUSIC. IT OFTEN OCCUPIES A SPECIAL PLACE IN THEIR LIVES. WHAT'S THAT EXPERIENCE LIKE?

"I remember the first time it happened. A kid came up after one of our shows and he said, 'My brother was in a coma, and we've been playing him "Photograph". He came out of the coma listening to your guitar solo.' We met a guy who'd been blown up in a tank in the first Iraq war, and the doctors had to put him back together, they'd made everything OK. And meeting Rick Allen was the most special thing in his life. The fact that Rick had carried on with one arm had helped to get him through. All of these amazing stories, they never end and it's just wonderful. You're in a band and you make records and play live, but when you touch people in other ways it makes a huge difference to you. If one of our songs is someone's wedding song, it's a really special moment that we didn't see coming."

WHEN YOU WERE STARTING OUT, WHAT WERE YOUR AMBITIONS?

"I saw Deep Purple with Ritchie Blackmore at the Brixton Sundown, which became the Brixton Academy, and it changed my life. It was something I *had* to do. Initially, you think making it means you'll play the local cinema or something like that. Never for a second do you realise that it's going to take you round the world. I learned so much more once we started touring, meeting people in India or Russia and just having these brilliant experiences. I'm a constant tourist, and I make a point of getting up and getting out and getting the local flavour of wherever we're playing."

DO YOU EVER REFLECT ON YOUR TIME IN LONDON WITH GIRL AND STARTING TO HAVE A LITTLE SUCCESS?

"I do actually. I'm still in contact with Simon Laffy and actually Gerry too, we've been emailing each other recently. And I just met up with Pete Barnacle in Japan. He moved out there, married a Japanese girl, he's got a 20-year-old daughter. I've got five kids, been married three times, and things never turn out how you imagine they will." ►

Photo: Def Leppard/Ross Halfin

DEF LEPPARD – PHIL

WELL YOU'VE EXPERIENCED ALMOST EVERYTHING A BAND CAN EXPERIENCE, ON A HUMAN LEVEL AS WELL AS A PROFESSIONAL ONE. IT'S AN AMAZING STORY THAT YOU WOULDN'T DARE TO INVENT...

"The thing is... I've spent more time with Joe Elliott and Sav than I have with my mum and dad. We've been through births, deaths, marriages, divorces and we've always remained together. We've experienced it with each other, and there's a closeness. It is like a family and we fall out now and then, but we always come back together. You try to apply the experience you've had and move on. It's always been my thing to know more today than I knew yesterday, but to actually apply it as well."

THERE WAS A PERIOD OF COURTSHIP WHEN YOU FIRST JOINED, A KIND OF GETTING TO KNOW ONE ANOTHER...

"Joe and Steve used to come down to London and they'd sleep on my mum's couch. She'd make them bacon and eggs in the morning. I really liked the fact that they were trying to do something different, that hybrid thing. It is possible to like the Sex Pistols and Supertramp, which we did. I thought I was just going to help them out. When I joined and MTV started blowing up, we fell more in the Duran Duran camp in terms of image than we did Iron Maiden."

THE UK WAS SLIGHTLY DISMISSIVE FOR A WHILE AFTER DEF LEPPARD'S EARLY U.S. SUCCESS. A KIND OF BRITISH DISREGARD FOR AMBITION.

"I totally agree. Even when The Beatles first made it, I'm sure some people were saying, 'Well, they should have never left Liverpool.' It's just that British thing. We wanted to make the big time, and not to be embarrassed about what we did. There was an ambition, and that was a big difference."

> "I'VE SPENT MORE TIME WITH JOE ELLIOTT AND SAV THAN I HAVE WITH MY MUM AND DAD. WE'VE BEEN THROUGH BIRTHS, DEATHS, MARRIAGES, DIVORCES AND WE'VE ALWAYS REMAINED TOGETHER. THERE'S A CLOSENESS."

RECORDING ON 'PYROMANIA' WAS UNDERWAY WHEN YOU JOINED. WHAT DID YOU THINK WHEN YOU HEARD THE SONGS FOR THE FIRST TIME?

"Oh, I loved it. The album before was 'High 'n' Dry' and it sounded a bit like other bands. There was still an AC/DC thing and it didn't sound like they fully owned it. But 'Pyromania' was different to anything I'd ever heard, and you could sing along to it – 'Photograph' and even something like 'Billy's Got A Gun'. I was blown away. Thomas Dolby was playing keyboards, and it just had a different feel."

DID THEY ASK YOU TO PLAY IN A PARTICULAR WAY?

"No, I just did what I did. Mutt Lange said, 'Here you are, this is a song called "Stagefright". Have a listen and come back with a solo tomorrow.' So I took a cassette home, thought of something, and it was a one-take, probably the only one on that album. My playing was a bit more like an American player, it had a bit more fire to it, and I could sing."

THE PERCEPTION OF MUTT AND OF THAT PERIOD IS OF AN OBSESSIVE SEARCH FOR PERFECTION. IS THAT FAIR?

"No. It's not perfection, it's just 'right'. What he didn't accept was something that's 'wrong'. It can't be just bullsh*t, it has to be something special. I think people get a bit confused with that. I've done solos – there's a note on 'Photograph', a solo on 'Run Riot' where I went, 'I'll do that again,' and he said, 'No, it's right. It's not perfection, it's the right vibe.' He makes you work harder, he puts you in a different place and totally inspires you. That's what it is."

HOW DID HE KNOW WHEN THINGS WERE 'RIGHT'? WHERE DOES THAT CERTAINTY COME FROM?

"It's experience-meeting-talent. He came from South

Photo: Julia Goode

Onstage with Steve Clark. "Steve was a little more delicate and I was more bombastic."

Phil, second from left, in an early Leps photo session. "When I joined and MTV started blowing up, we fell more in the Duran Duran camp in terms of image than we did Iron Maiden."

Africa and he was more open-minded. All of us, we hear American pop rock music and sing with an American accent. Mick Jagger sings with an American accent because he listened to Howling Wolf, Muddy Waters, Chuck Berry. That's where Mutt got it. He's totally open-minded, always was, and he had no ego, which is amazing considering how talented he is. It's an interesting thing for sure."

YOU'VE HAD TWO GREAT GUITAR PARTNERSHIPS, FIRST WITH STEVE CLARK AND NOW WITH VIV CAMPBELL. THE UNDERSTANDING IS THAT YOU'RE THE 'TECHNICAL' ONE, BUT IS THAT TRUE?

"Well I'm actually as sloppy as Steve was, honestly. We were both in that camp. I think because of all of those flashy solos, people thought I was more of a technician. I never wanted to be subtle, I always wanted to make the guitar scream. I loved Jimi Hendrix, pure and awesome. That's where I was coming from, this fire trying to get out. Steve actually learned to play guitar, he learned some classical stuff, and we approached it very differently. Steve was a little more delicate and I was more bombastic, and our personalities were a bit like that as well."

EVEN NOW, 'PYROMANIA' REPRESENTS A VERY PARTICULAR SOUND, UNLIKE ANYTHING A BRITISH BAND HAD ACHIEVED BEFORE. WAS THERE A MOMENT WHEN YOU HEARD IT ON THE RADIO AND THOUGHT, 'YEAH...'?

"Immediately. We heard it straight away. Honestly all of the praise should go to Mutt. He taught us that difference between being average and being extraordinary. Being special takes a lot of hard work. More so on 'Hysteria'. He came back and said, 'Everyone is making Pyromania Part Two, so we can't do that. We've got to use different influences.' And we did, everything from Run DMC to Prince and The Police. It was so much fun being in that creative headspace. Mutt made us what we are."

WAS THERE A POINT WHERE YOU REALISED YOUR LIFE HAD CHANGED IRREVOCABLY?

"Yeah, it happened while we were on tour. Or rather when we got off tour. I realised I didn't live at my mum's house any more. I bought a brand new car as opposed to my old Cortina. That's when you realise. But we were back recording and writing, so we didn't have much time for that personal thing. I remember me and Steve playing the mixes of 'Hysteria', and we said, 'Even if our mums and dads are the only people who hear this, we don't care because we've just achieved something spectacular.' We felt blessed before it came out."

YOU CHANGED YOUR LIFESTYLE QUITE RADICALLY AROUND THAT TIME, AND CERTAINLY WENT AGAINST THE GENERAL GRAIN OF HEDONISM IN ROCK'N'ROLL.

"I couldn't actually handle it. Some people are able to drink, I couldn't. I'd get behind the wheel of a car, I'd drive somewhere and go, 'Oh my God, I got really f*cked up. Doing this really isn't cool.' I'd black out, wake up with some strange girl I'd never seen before, and I was like, 'Woah.' I didn't want to go down that route. Some people can handle it but I couldn't, and it was a no-brainer for me. I started jogging, then I got into all kinds of other activities, martial arts, weightlifting and God knows what. I got more hours in the day because I wasn't always recovering from a hangover, and it was a really positive thing."

WAS IT EASY THOUGH, GIVEN THE TRADITIONAL ROCK'N'ROLL LIFESTYLE?

"It was easy when I stopped cold turkey. I had tried just having a glass of wine socially, but that didn't work. It would be a glass, then the bottle, then Jack Daniel's by the end of the week. But when I stopped completely it was easy."

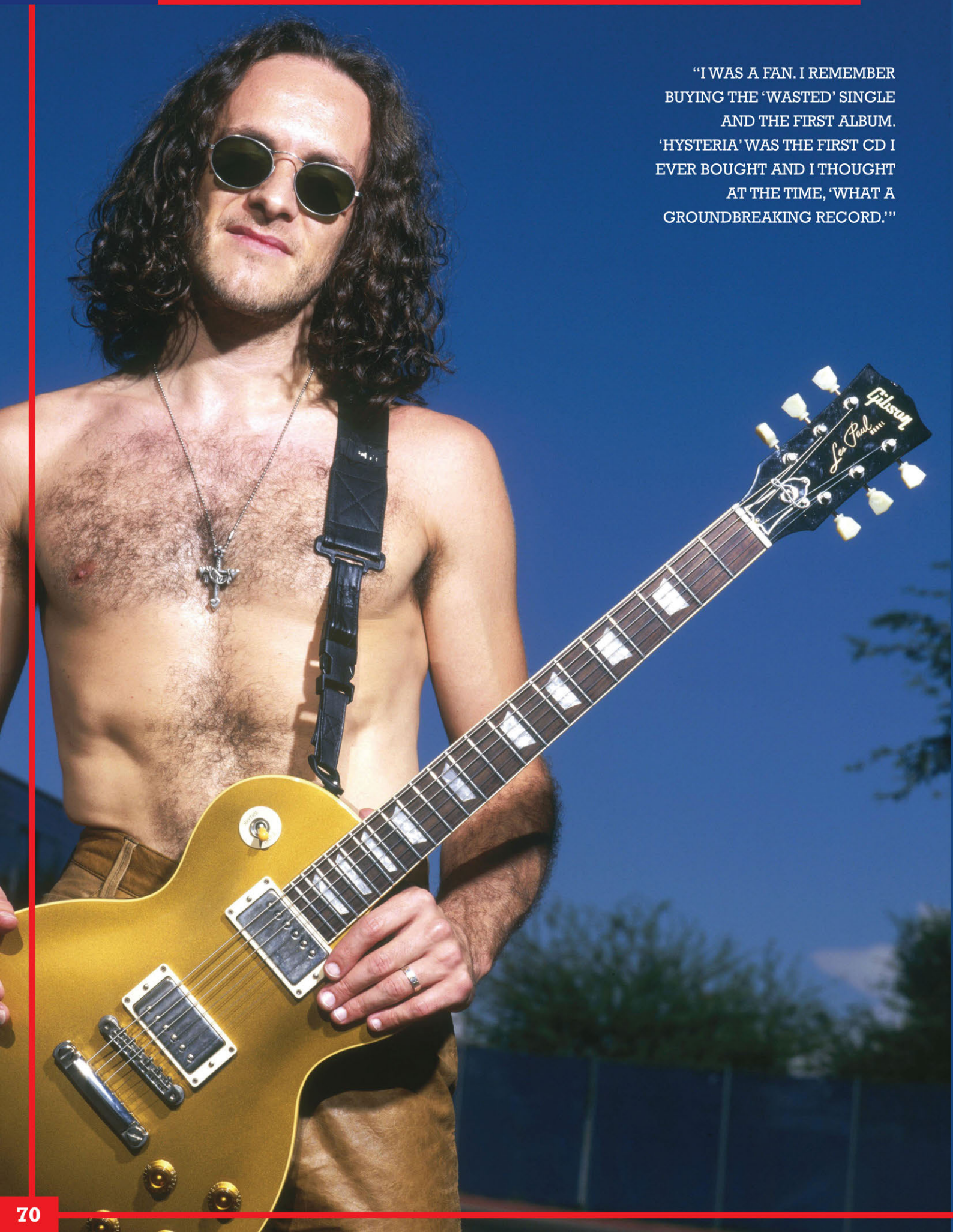
HOW DO YOU REFLECT ON YOUR TIME WITH STEVE, AND NOW WITH VIV?

"Steve was my best friend, and we were finding out stuff together – not just about guitar playing, but about culture and the world. We had these girlfriends in Paris and all of a sudden we had a different view on life, it was like a different dimension. I was born in Hackney, a factory worker and all that. Then all of sudden you're in this really fancy brasserie with a model, and it's like, 'Wow, this is different.' Steve and I would talk about that all the time.

"We also had this thing about making the two guitars different to what any other band did. This really came from Steve. He said, 'Let's make it orchestrated, like a keyboard.' We'd have melodies and counter melodies, so we had a goal, a plan. With Viv it's a different thing. He came into a band that already had that sound. But one of the things Viv brought was his singing ability. He can sing all the Mutt Lange parts, which none of the rest of us could do. It's a different relationship, so it's more about writing songs and coming up with ideas. And now I've played with Viv for much longer than I ever did with Steve."

Photos: Def Leppard/Ross Halfin

DEF LEPPARD – VIV



"I WAS A FAN. I REMEMBER BUYING THE 'WASTED' SINGLE AND THE FIRST ALBUM. 'HYSTERIA' WAS THE FIRST CD I EVER BOUGHT AND I THOUGHT AT THE TIME, 'WHAT A GROUNDBREAKING RECORD.'"

"THERE'S NO OTHER BAND LIKE LEPPARD"

VIV CAMPBELL IS THE DEF LEPPARD NEW BOY WHO'S ONLY BEEN THERE 27 YEARS! *JON HOTTEN* FINDS OUT WHY THE GUITARIST IS SO PROUD TO BE PART OF A GENUINE PHENOMENON.

VIVIAN CAMPBELL HAD ALMOST managed to cram a Hall Of Fame career into the years *before* he joined Def Leppard. A late night phone call from Jimmy Bain summoned him from his parents' house in Ireland to an audition with Dio, with whom he made three records, including the now-classic debut 'Holy Diver', before David Coverdale invited him to join Whitesnake just as their fame and success peaked in 1987. He played with a third legendary singer, Foreigner's Lou Gramm, on Gramm's solo record 'Long Hard Look' and in the short-lived Shadow King, before finally joining Def Leppard in 1992, soon after the band released 'Adrenalize'. His second gig with Leppard was the small matter of the Freddie Mercury Tribute Concert at Wembley Stadium, London on 20 April 1992.

On the line from LA, he half-jokes that he "had a bit of a reputation" for being fired at the time, and yet he's now approaching his third decade in Def Leppard. His diary remains impressively full. Along with Leppard's induction into the Rock & Roll Hall Of Fame, Viv has just cut a second album with his Dio spin-off band Last In Line, and a spell on the road with them beckons.

YOU'RE THE NEW BOY IN LEPPARD, JUST THE 27 YEARS NOW! HOW DID YOU REACT TO THE NEWS ABOUT THE HALL OF FAME?

"The thing that really tickled us was the fan vote. We've known for a great many years that we have this very, very devoted fan base, and it's not only people of our own generation. In recent years, a large percentage of our live audience is young enough to be our children and they seem really invested in our music. I feel like the industry has long-ignored Def Leppard, never really taken the band seriously. I've been in the group for 27 years now, but before that I was a fan. I remember buying the 'Wasted' single and the first album. 'Hysteria' was the first CD I ever bought and I thought at the time, 'What a groundbreaking record.' And this was coming off the back of 'Pyromania', which in itself had already moved the goalposts.

"I remember thinking about the Grammys in '87 and then '88 and noticing that not only did Def Leppard *not win* a Grammy, they weren't even *nominated* for a Grammy. That put it in perspective for me as a fan. Here's a band that does amazing work and gets no love from the industry. I've never put a lot of stock in awards, but having said that, it is a really warm and fuzzy feeling, and it feels very grown up. The band's been going for more than 40 years, so it feels appropriate that we finally get some industry recognition. Last year when we were out playing sold-out stadiums, close to 40,000 people a night, it felt like we're growing into this 'elder statesmen of rock' thing."

IT CERTAINLY SEEMS TO HAVE TURNED FULL CIRCLE...

"When I joined the band there were a lot of lean years. I think it's fair to say that the trajectory was changing in the musical landscape in the early '90s and we had a lot of difficult years where we had to really earn our keep and prove our worth. And unlike a lot of our contemporaries we didn't throw the towel in, we didn't quit, we didn't go away. The first record I made with the band was 'Slang' and it was a very different Def Leppard record. We realised we had to adapt or die and it was a Darwinian response. This band is very resilient, and there's no greater example of that than Rick Allen. We pull together and it's part of the mental toughness this band has. There's no other band on the planet like Def Leppard, and I think I'm more qualified to say that than anyone, because I've been in a lot of bands. It's thoroughly unique."

YOU HAD THE JOB OF REPLACING A MUCH-LOVED MUSICIAN IN STEVE CLARK. IT MUST HAVE BEEN A DIFFICULT TIME EMOTIONALLY FOR EVERYONE.

"It was a very, very painful and very difficult course of action for them to undertake, replacing a founder member and a friend. It had been over a year since Steve had passed away when they approached me, and the only one I really knew was Joe, through a mutual friend in Dublin. He'd call me when he came to LA if he was looking for a pick-up game of football on a Sunday morning. I didn't know him terribly well, but I think Joe knew enough about me to think my personality would be a good fit.

"I had a bit of a reputation at the time – I'd been in Dio, got fired, been in Whitesnake, got fired. I'm sure that Sav and Phil and Rick were saying to Joe, 'Are you sure about this guy?' And for me, I had a bad taste in my mouth about being in bands. It hadn't worked out two-for-two. But I was a big, big fan and I knew ►

Photo: Def Leppard/Ross Halfin

DEF LEPPARD – VIV

Viv takes part in a photo session early on in his Leppard career. "When I joined the band there were a lot of lean years."

the kind of person Joe was. I thought, 'If the lead singer is like this, surely the band must be cool.' We took a couple of weeks and got to feel each other out, and I came to realise that they were a unique band. The work ethic is terrifically high. Whatever it was – rehearsing, songwriting, recording – nothing was left to chance. That was radically different to what I'd experienced before."

WERE YOU DAUNTED AT ALL BY THE CLOSENESS THEY HAD?

"Yeah, and there are still times when they'll refer back to something that happened before I was in the band, so I still feel a bit like an outsider sometimes after 27 years, and I guess I always will. That's just how it is. There was this period of time where they were in the trenches together with Steve that I know nothing about. I don't share all of that history."

DID YOU FEEL THAT THEY WERE CONSCIOUS OF THAT?

"I think it's fair to say that Joe is the most conscious of it. I noticed from the early days that in interviews, Joe would always carve out a little bit of space for me to say something. Joe is a very good interviewee, he has a lot to say, he's encyclopedic about music, and he was very quick to realise when it was appropriate for me to speak, and he would leave that hanging there. The effort is made to make me feel a part of the band.

"I'm very deferential when it comes to my standing in a band. With Ronnie Dio it was perhaps too extreme because I really felt out of place. I was 20 years of age and I was literally overnight working in LA and writing songs with these guys who were my heroes. I'd grown up listening to their records and reading about these people in *Sounds* and *Kerrang!* They were legends to me. I felt uncomfortable, and I projected that discomfort. That was part of why I had a very strained relationship with Ronnie. That's easier to see now.

"It's true to a much lesser extent with Def Leppard. I definitely see them as my contemporaries and my peers because we grew up through a similar time and we came of age during that whole NWOBHM thing. I was with Sweet Savage when Def Leppard were finding their feet. I feel like we belong in the same battles, but there is this huge passage of time with Steve, and it's not my place to pretend that I was there when I wasn't."

YOU'D WORKED WITH THREE GREAT SINGERS, SO YOU BROUGHT WEIGHT TO THE BAND, TOO. YOU WEREN'T JUST SOME GUY OFF THE STREET.

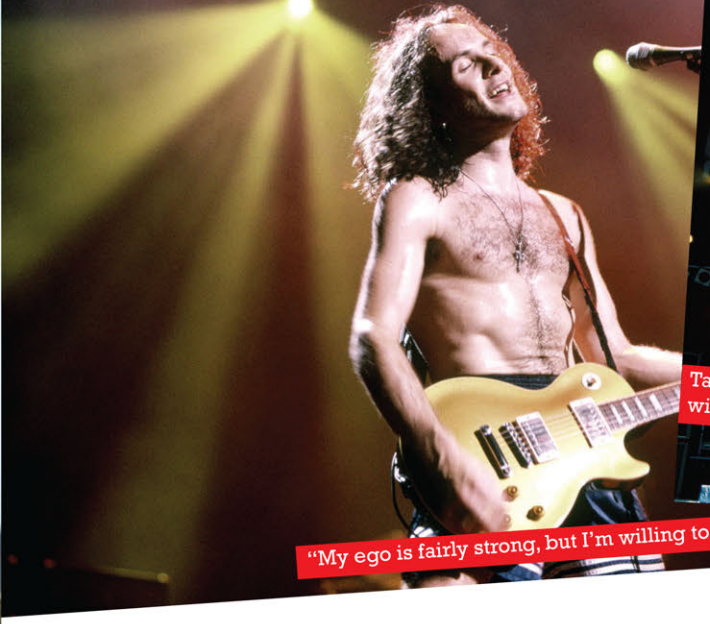
"Yes, I had some pedigree, and although it wasn't my first gig when we walked on stage for the Freddie Mercury thing – we'd played in Dublin a few nights before – to all intents and purposes it *was* my first and it was a hell of an introduction, a live broadcast around the world. I was aware that I was qualified to handle it."

> "I'M CONFIDENT IN MY ABILITY AS A GUITAR PLAYER AND A SONGWRITER, BUT I'M NOT AS CONFIDENT AS A ROCK STAR PERSONA. I JUST WANT TO BE PART OF THE BAND. I'M NOT THE SORT OF PERSON WHO WANTS TO TRY TO TAKE OVER."

AFTER WORKING WITH RONNIE AND DAVID COVERDALE, JOE MUST HAVE SEEMED QUITE A DIFFERENT CHARACTER...

"Yes, I mean Joe wears his heart on his sleeve and that wasn't always the case with Ronnie, and wasn't always the case with David. With singers, I get it. It's a tremendous mental strain to be a lead singer. It's nothing I would ever want to do, and it's nothing I'm equipped to do. I've worked with a lot of great singers – not just Coverdale and Ronnie, but Lou Gramm and Rob Lamothe [in Riverdogs] and with Andrew Freeman in Last In Line. I *get* the mental anxiety and the strain that goes with the gig, but Joe handles it very well and differently to any other singer. Joe really is a salt-of-the-earth person, he's a team player, and I can't say that about a lot of singers.

"Joe is a very smart guy, with real street smarts, and he really knows his strengths. His ego doesn't get in the way of making Def Leppard a better band. I think it's fair to



"My ego is fairly strong, but I'm willing to adapt."

Taking the applause at the Freddie Mercury Tribute concert in 1992, with Brian May far right. "I was aware that I was qualified to handle it."

say that to some extent Ronnie Dio's ego got in the way of the original Dio becoming an even better band than it was. To some extent David Coverdale's ego got in the way of that Whitesnake line-up staying together. Joe is very confident and very self-assured, but he doesn't let his ego dictate. He knows that Def Leppard is a better band when he works as part of a team and that's a very, very unique talent for a lead singer, I can tell you, having worked with so many of them. I can't say enough good stuff about Joe. In Leppard, we realise what it is that each and every one of us brings to the table."

WHAT DO YOU BRING?

"I would say, despite having a reputation to the contrary maybe even to this day, I would say it's my willingness to... my ego is fairly strong, but I'm willing to adapt. I'm confident in my ability as a guitar player and a songwriter, but I'm not as confident as a rock star persona. I just want to be part of the band. I'm quick to recognise where I belong and where I don't, and I'm not the sort of person who wants to try to take over."

YOU'RE BEING SLIGHTLY MODEST, THOUGH. YOU MUST HAVE WALKED A LINE BETWEEN BEING ABLE TO EXPRESS YOURSELF WHEN YOU'RE PLAYING ALONGSIDE PHIL COLLEN, AND NOT MAKING HIM FEEL LIKE YOU'RE PUSHING YOURSELF ON HIM.

"Look, don't get me wrong, I know that I'm good, but I don't need to prove it all the time. I'm very happy to be part of the band. I recognise what a skill it is to be a front person and it's nothing I could ever do. I'm happy to fulfil my role."

WHEN I SPOKE WITH PHIL FOR THIS LEPPARD SPECIAL HE MENTIONED THAT HE FELT YOUR SINGING HAD BROUGHT A HUGE AMOUNT TO THE BAND...

"Well I think they knew I could play guitar. The first few times we rehearsed, I did get a sense that they were impressed with my vocals, in that they had no idea I could sing. I hadn't sung in Dio. I wanted to and Ronnie... he literally wagged his finger in my face and admonished me for even asking. 'Ritchie Blackmore never sang, Tony Iommi never sang, guitar heroes don't sing.' And that was the end of that. Conversely, David Coverdale was very encouraging of my nascent desire. I started taking lessons and I went through about a half-dozen teachers before I found the right one. Coverdale was really encouraging and gave me some tips. By the time I met Def Leppard, I'd come a long way. In Leppard it's the real challenge of the gig. The guitar playing is complex enough, I'd say, but we're all singing in every song, and I think it makes Def Leppard unique as a band."

HAVE THEY ALWAYS BEEN ENCOURAGING OF YOUR DESIRE TO HAVE OTHER PROJECTS? YOU'VE WORKED WITH RIVERDOGS AND THIN LIZZY, AS WELL AS LAST IN LINE.

"Oh yes, and Joe has Down 'N' Outz, Phil has Delta Deep and before that Man Raze. As long as we all realise that Leppard is the big daddy, and on occasion we've all had to change plans. Even the Rock & Roll Hall Of Fame [induction] on 29 March... I had a show booked with Last In Line in Illinois! As long as that's the understanding... and I think we realise that it's a good thing. Rick has an art project that he enjoys, and it's very cathartic to do those things.

"Phil and I have talked about this, and we feel that when we come back to Def Leppard, we're better for it. We get to exercise a different muscle, and we're better players, better singers and we're fresher. Not so much now, but going back, sometimes we'd take a year where we didn't work, and I found that hard. I believe you are what you do. Now I have shows lined up with Last In Line, and we have the new album 'II' that's just been released. It's a side project, but it's a really serious side project."

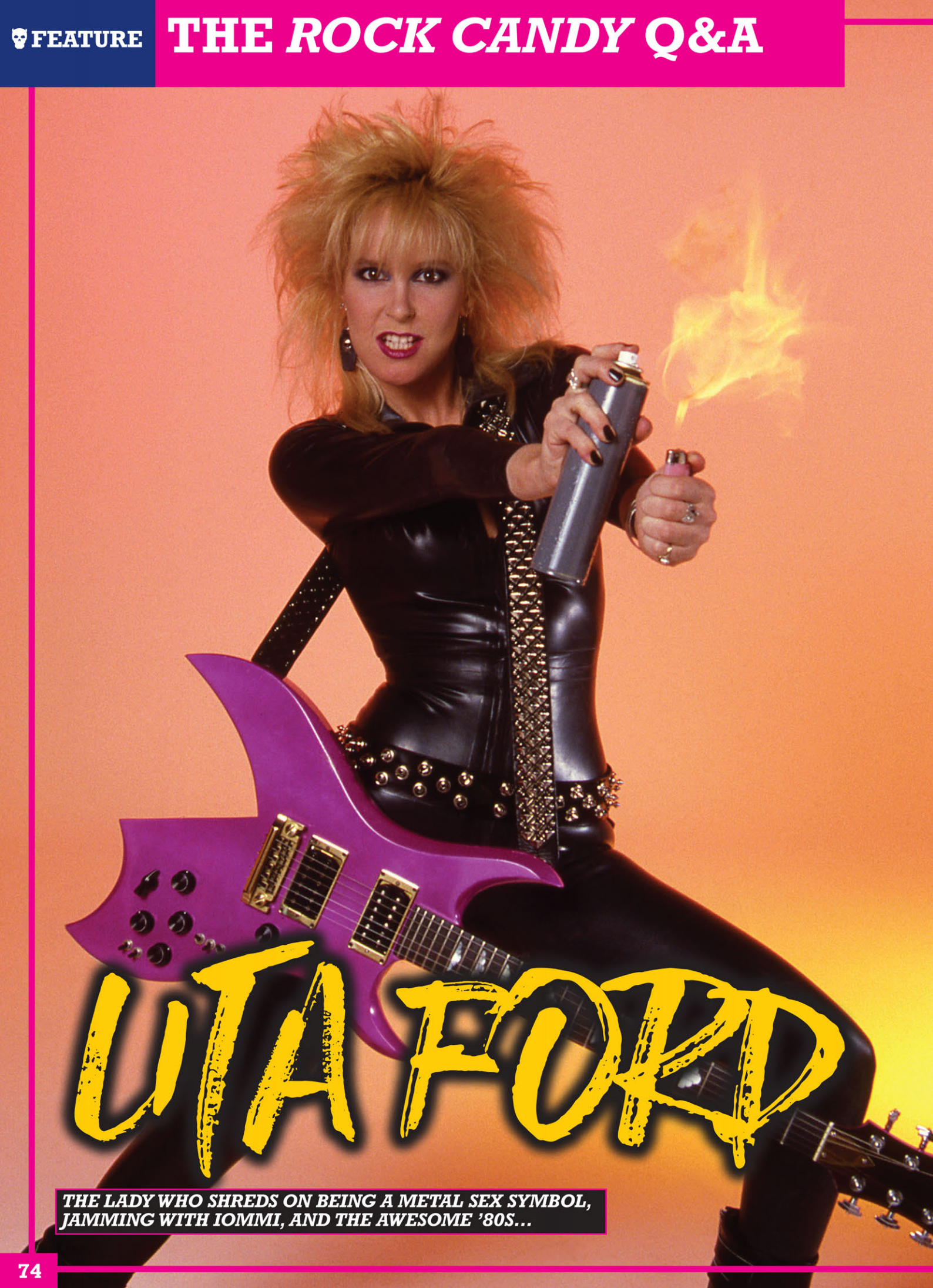
WHEN YOU LOOK BACK ON YOUR CAREER, DO YOU SEE DEF LEPPARD AS THE CENTREPIECE?

"It's funny you should ask. I wouldn't necessarily say so, because even though I've contributed a lot to Leppard as a writer, it hasn't been the band's most commercially successful period. That period pre-dated me, and in a big way. We're not talking about albums that sold a couple of million, we're talking about albums that sold *tens* of millions, so I think I've still got to look back on my early Dio career as what I feel I will really be known for in terms of what was more commercially successful. And the irony of that is I don't earn a penny from those [Dio] records...

"But I've been in Def Leppard far longer than any other band and this line-up has been around for longer than any other Def Leppard line-up, which is a bizarre thought in itself. There's a lot of ambition left, and we will make more records. I do hope to contribute more. I had a bit of a setback with the last 'Def Leppard' record – ironically I think it's the best since I've been in the band and it was the one I had the least to do with because of my health issues [Campbell was diagnosed with Hodgkin's Lymphoma in 2013]. The band made a record I didn't have as much to do with and it turned out the best, so I don't know if the universe is trying to tell me something! 'Hey, stay at home sonny, let them do it!'"

Photos: Def Leppard/Ross Halfin; Getty Images/Michael Putland

THE *ROCK CANDY* Q&A



LITA FORD

THE LADY WHO SHREDS ON BEING A METAL SEX SYMBOL, JAMMING WITH IOMMI, AND THE AWESOME '80S…

You were born in London, but moved to the United States when you were very young. Did that make you feel like an outsider?
"I was born in London, then moved to Massachusetts on the east coast of the States with my family, then on to Texas for a while and finally to California, where we wound up staying. But even after all these years I still feel like an outsider. My mother was from Rome and my father was British, so the American way of life took some getting used to. I don't ever want to feel like I'm an American. I love being British, I love European culture and I still have a British passport!"

You were only 16 when you joined The Runaways. How did your parents feel about that?
"They were great. They were my biggest fans and were more supportive than anyone else. My mother would always say, 'Lita, play me the Black Sabbath!' My father would be at every concert with a six-pack of beer rooting for us. They were the best."

Was there any rivalry within The Runaways or was it more like camaraderie?
"I guess you could say I was the odd one out because I wasn't gay! If there were problems with hair, make up or clothing I'd end up handling it. So I was kinda like the mom of the group."

And how was your notorious manager, Kim Fowley?
"Kim was bad ass, crazy and eccentric, but he certainly knew his sh*t. In a weird way I completely understood everything he was trying to tell us girls. And he was always right."

What did you think of *The Runaways* movie that was released in 2010?
"Believe it or not, I've not even seen it. I've been led to believe the whole movie is based around Joan Jett!"

So why do you think the band split in 1979?
"There were a lot of drugs involved, we were all going in different musical directions and it was just the right moment to move on. We were still very, very young, so it was time to go out there and be adults."

How come it took you four years before you released your first solo album 'Out For Blood'?
"I couldn't find a lead singer. I wasn't the lead singer in The Runaways. I was the lead guitar player, and I really wanted to have a lead singer in my band. I auditioned people, but couldn't find anyone who could do what I wanted. In the end I just said 'f*ck it' and did it myself."

Was it harder or easier being a solo artist?
"It was never easy, and I think because I was female it was always a fight. You know, 'You're somewhat pretty and you don't look the part...', like some big ugly f*cker shredding on guitar. 'She's a pretty little girl who shreds on guitar. But wait a minute! That doesn't make sense, so how can it be true?' Well it *is* true."

Do you like being seen as metal sex symbol?
"Oh hell yeah! You better believe it. It's a lot of fun being a female, wearing tight clothes and being able to pose anyway you wanna pose. It definitely works for me."

How did you end up working with Sharon Osbourne?
"It was 1987, I had no management, I didn't have a record contract and was looking for someone to produce my third solo album, 'Lita'. I'd run into producer Mike Chapman and he'd just put Dreamland Records together. So Mike and I made the album together and the only thing missing in my life was a manager. I just picked up the phone and called Sharon. It was perfect timing. We worked well together."

Was it fun dueting with Ozzy Osbourne on 'Close My Eyes Forever' for that album?
"Definitely. Ozzy's brilliant. He's such a talent. He sings great, he's a good writer and he's a really great guy. I really enjoyed working with him."

How did it feel to have some mainstream success with the 'Lita' album?
"'Close My Eyes Forever' made the Top 10 in the States and helped the album hit the Top 30 there. All that was huge for me. But I think it's really only now that I'm finally starting to have what I think of as *real* success. I've been nominated for all these beautiful awards – The Icon Award, The Lifetime Achievement Award – that I've waited a whole lifetime for."

"I THINK BECAUSE I WAS FEMALE IT WAS ALWAYS A FIGHT. YOU KNOW, 'SHE'S A PRETTY LITTLE GIRL WHO SHREDS ON GUITAR. BUT WAIT A MINUTE! THAT DOESN'T MAKE SENSE, SO HOW CAN IT BE TRUE?' WELL IT *IS* TRUE."

Did you jam with Tony Iommi when you were together?
"Yeah, definitely. I was a huge Sabbath fan and I still am. I know all Tony's riffs. He would say, 'How the bloody hell did that riff go?' I'd start playing it and say, 'It goes like this Tony.' And he'd nod and go, 'Oh yeah, right, got it.'"

How would you describe your life in the 1980s?
"Awesome. I don't know anybody who lived through the 1980s and is still alive today who doesn't think it was f*cking awesome."

Why do you think that there are still so few women guitarists in rock?
"You know, I really don't pay much attention to that. I was born with my ability. Even when I was very young I was able to shred on guitar to the point where everybody in the neighbourhood would come over. My mother would make them all dinner and I'd sit in the living room jamming for my friends."

What has life as a rock guitarist taught you?
"To have gratitude. I've met many different people and I always show respect to them no matter who they are, or where they are on the totem pole."

With the benefit of hindsight, would you have done anything differently in your life?
"I don't think so! Why? Because I'm married to rock'n'roll and I'm happy."

When you were 20 could you ever have envisaged still playing rock guitar at 60?
"When The Runaways broke up I was just 20, but I knew I had a whole life ahead of me as a musician. I'm making a new album as we speak and it's totally badass, so I still have the fire in me now. I can definitely picture myself sitting in a rocking chair when I'm old, jamming away and shredding on guitar. Hopefully, that's the way I'll die!"

Interview by Xavier Russell. Photo: Tony Mottram

RING LEADER

Franke Previte didn't have his first hit until he was 35 and even then success didn't last. But when his band Franke & The Knockouts were dropped toward the end of the '80s the singer-songwriter bounced back by writing one of the biggest-selling singles of all time. *Dave Reynolds* talks to the AOR legend who really beat the odds…

FRANKE & THE KNOCKOUTS may have set the US singles charts alight in 1981 with 'Sweetheart', but frontman Franke Previte was no overnight success. By the time this infectious drop of AOR-meets-blue-eyed-soul was caressing American airwaves from coast to coast and hitting the *Billboard* Top 10, Franke was already 35 years old. Fully a decade earlier he'd been growing up the hard way, learning his stagecraft opening for Rod Stewart And The Faces in a hard rock band called Bull Angus. Nobody paid much attention to him at that point, though.

'Sweetheart' was an ear-worm for the times, but it's entirely possible that audiences who turned up to see Franke & The Knockouts back then, opening arena shows for the likes of The Beach Boys and Toto, would have been taken aback by what they witnessed. Musically speaking, the band were wolves in sheep's clothing, much more a melodic hard rock act than a soul group, setting a template that New Jersey compatriots Bon Jovi would later both hone and profit handsomely from.

Yet despite such an 'out of the box' success, Franke & The Knockouts somehow failed to capitalise and establish themselves as an enduring top seller. A second album, 1982's 'Below The Belt', performed respectably but didn't yield any major hits. A third long player, 'Makin' The Point' from 1984, sank without trace.

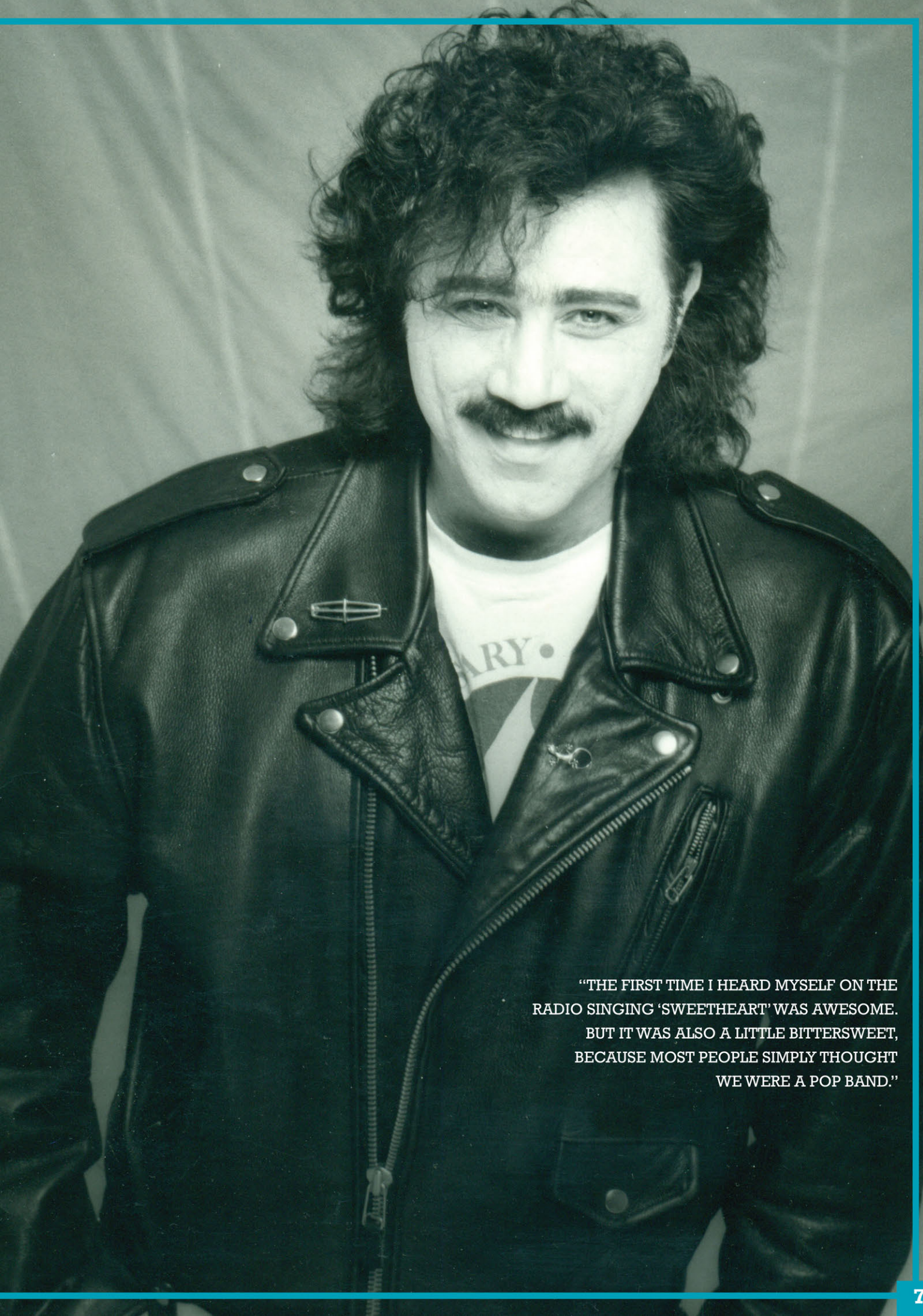
Previte was a fighter, though, and refused to stay on the canvas. The Knockouts may have gone down, but Franke continued to write songs, reasoning that if he'd already penned one major hit, then surely he could come up with another. Little did he know just how right he would be. A song that he pitched for an upcoming movie in late 1986 would end up becoming one of the biggest hits of all time. The movie? *Dirty Dancing*. The song? '(I've Had) The Time Of My Life'.

"THERE WAS always music being played in the house when I was growing up," Franke recalls when we talk. "My mother and father were both singers and had met because they were working with the same vocal coach. My first public performance was at the Convention Hall in Asbury Park, New Jersey. I was just four years old watching my dad on stage. Before he hit a particular high note in one song I suddenly bellowed out that same note, because I'd remembered him rehearsing the song at home. My dad told the audience, 'That's my son'!

"I was never pushed into singing though," Franke continues. "Even so, my dad would teach me vocal techniques and I went to sing at charity events to raise money for cerebral palsy sufferers before I started my first band when I was 13 years old. I was with four black guys doing Frankie Lymon songs. But the main thing my parents wanted me to get was an education."

Being a dutiful son, Franke went off to college. He'd been bitten hard by the music bug, though, and was soon performing in a covers band. Keen on developing original material, Previte wound up joining the Oxford Watchband in Rochester, New York. He'd successfully auditioned for the group as a lead vocalist and saxophonist with his rendition of Otis Redding's 'Try A Little Tenderness', despite the fact that the band (including Bennie Grammatico, brother of future Foreigner vocalist Lou Gramm) were more in tune with '60s psychedelic pop acts such as Moby Grape and Buffalo Springfield.

"I couldn't really play the sax," laughs Franke. "I just ►



"THE FIRST TIME I HEARD MYSELF ON THE RADIO SINGING 'SWEETHEART' WAS AWESOME. BUT IT WAS ALSO A LITTLE BITTERSWEET, BECAUSE MOST PEOPLE SIMPLY THOUGHT WE WERE A POP BAND."

FRANKE & THE KNOCKOUTS

made squeaking sounds. We played a lot in New York and on Long Island," he notes of the group that caused him to miss his college graduation ceremony because it clashed with a gig!

Having signed to Hand Records and despite recording two albums' worth of material, just one seven-inch single was ever issued.

"We didn't have strong management or the right connections," laments the singer. "We did gigs with The Rascals and Vanilla Fudge, but because Hand Records was only a subsidiary of Capitol we didn't get any push."

PREVITE AND drummer Geno Charles eventually left to form the self-styled 'riff rock' sextet Bull Angus.

"That was with four guys from Poughkeepsie, New York who'd opened for the Oxford Watchband," explains Franke. "We lived in a house in neighbouring Rhinebeck. Our roadies would come in and get us a little buzzy and we'd rehearse and write songs.

"We recorded two albums for Mercury Records [an eponymous debut released in 1971 and 'Free For All', issued a year later]. We cut the first one in a week and then wound up touring with the Faces for a month and a half. We also played with Deep Purple, Fleetwood Mac and Mountain. The biggest gig we ever played was the Pocono Mountain Festival on 8 July 1972 on the same bill as The Groundhogs, Cactus and Edgar Winter.

According to Franke, opening for the Faces was "my school of rock. I found myself standing by the side of the stage watching Rod Stewart ingratiate himself with

The Franke & The Knockouts line-up that recorded 1984's 'Makin' The Point album. L-R: Tico Torres (drums), Bobby Messano (guitar), Blake Levinsohn (keyboards), Leigh Foxx (bass), Billy Elworthy (guitar), Franke Previte (vocals)

Photo: Mark Weiss

an audience. Our music was different to the Faces – we were a much heavier band – but it was Rod's confidence and demeanour I took away with me. He made the crowd feel like they were there in his living room. It's a magic not everybody has."

Despite preparing material for a third album, Bull Angus fell apart after a row between the band's manager and producer Vinny Testa and their booking agent ATI. When the latter cut them loose the gigs dried up. After a brief spell in Indiana, Franke moved back home to New Jersey where he sold cars from the driveway of his parent's house before a girl he used to date in college recommended him to her husband, who just happened to be Art Kass, president of Buddah Records. Kass signed Franke to the label and introduced him to Tony Camillo, a producer, orchestrator and arranger who'd worked with everyone from Gladys Knight, The Supremes, Stevie Wonder and The Stylistics to Eric Carmen and Grand Funk Railroad.

"Tony Camillo and my dad were both mentors to me," says Franke. "Tony taught me a great deal about arranging songs. But my rock'n'roll stuff would always go in Tony's office drawer," he laughs. "So we just recorded the soul stuff. None of it was ever released, besides a few songs that were covered by some of the other acts Tony worked with, such as Rena Scott."

WANTING TO put something together that had "a rock edge, but using the soulful side to my voice," Franke contacted guitarist Billy Elworthy, who'd played ►

FRANKE & THE KNOCKOUTS

in the final Bull Angus line-up and had since recorded with Grand Funk Railroad spin-off Flint. Elworthy had also appeared on 'Every Day Of My Life', the second album from a young R&B singer from New Haven, Connecticut by the name of Michael Bolotin (later better known as Michael Bolton). Between 1979 and 1980 Previte and Elworthy wrote songs with keyboard player Blake Levinsohn.

"Blake was a friend of Billy's who was doing a project with this girl in New York called Rozetta Stone," remembers Franke. "The three of us started writing and in 1981, on the strength of 'She's A Runner', 'Come Back' and 'Annie Goes To Hollywood' – the first three songs we ever worked on together – we got signed to Jimmy Ienner's Millennium label, which was distributed by RCA."

They started recording an album at Mediasound at 311 West 57th Street in New York with producer Steve Verroca at the helm. An associate of New York musician Link Wray, Verroca might have appeared an odd choice, but he did have a vast amount of experience as a writer and arranger that could be traced back to the early '60s. Franke says that at the time he didn't know who Verroca was. "It was just a deal Jimmy had struck with Steve to work with us.

"As the recording got underway, Jimmy got very excited because the album was sounding great," says Previte. "I think I stayed up for four days straight trying to get things done, because he wanted to bring the RCA guys in for a listening party and we weren't really ready. When the album was finally mixed in LA I decided to re-record a couple of the vocal tracks because the originals didn't sound that good.

"The funny thing was, there wasn't actually a band until we were asked to appear on a TV show called *Fridays*. I just rounded up the guys who'd cut the demos with us – bassist Leigh Foxx, drummer Claude LeHenaff and keyboard player Tommy Ayers – and so our first live gig was on TV. Our second gig was the following day when we did *American Bandstand*. The third appearance was on *Solid Gold*. Then after two weeks of rehearsals we were out on tour."

Interestingly, Charlie Dominici – later to become Dream Theater's original vocalist – also sang backing vocals on the debut Franke & The Knockouts album and was added to the first touring line-up as a second guitarist and backing vocalist.

Franke rocks out in The Knockouts with guitarist Billy Elworthy

"'(I'VE HAD) THE TIME OF MY LIFE' HAS AFFORDED ME THE OPPORTUNITY TO DO ALL THE THINGS I WANT TO DO. IT'S A DIFFERENT THING ENTIRELY WHEN A SONG BECOMES BIGGER THAN YOU."

THE FIRST Franke & The Knockouts tour saw the band opening for April Wine, but before long they were playing with the Beach Boys and over the next 12 months would also find themselves out with Toto on the 'IV' tour.

"The first time I heard myself on the radio singing 'Sweetheart' was awesome," says Franke. "But it was also a little bittersweet, because most people simply thought we were a pop band. We were much harder live than we ever were on record. There was a different kind of energy and an edge to us. 'Sweetheart' was actually the last song I wrote for the record and Jimmy Ienner asked me, 'Are you sure you want to put it in the gun?'"

Despite Ienner's reservations, though, 'Sweetheart' came to mean a lot to Franke. "It was my first kid," he chuckles. "And my first kid was always very special to me."

'Sweetheart' was never supposed to be the first single. 'She's A Runner' had originally been chosen for that slot. But US radio was all over 'Sweetheart', which led to it rising to number 10 on the *Billboard* singles chart.

Despite the success of 'Sweetheart's pop/soul hybrid, Franke says that there was a deliberate attempt to heavy things up on 1982's 'Below The Belt' album.

"We wrote the songs while we were on the road and played them live as we went along. I remember playing 'Never Had It Better' without any lyrics. I just made them up on the spot! It was great to try stuff out on the crowd. We put a lot of energy into the songs and we got a lot back from the audiences. We were still getting a lot of support from the label too. 'Without You (Not Another Lonely Night)' went Top 40 [peaking at number 24], but

things began to go wrong when Jimmy Ienner decided he wanted to renegotiate his deal with RCA. Then the support dropped off."

The Knockouts line-up had also evolved by this point, with former Starz guitarist Bobby Messano joining to add some more six string muscle. Erstwhile T. Roth And Another Pretty Face drummer Tico Torres was recruited for live work. The latter was an old pal of Franke's, the pair having often jammed together in basement gatherings over the years. Messano and Torres had both been playing with another New Jersey based outfit, Tycoon, prior to joining.

RECORDED WITH both Messano and Torres in situ, the third Franke & The Knockouts album was originally supposed to be released through Millennium, until Ienner decided to close the label down. This delayed 'Makin' The Point' by a year, before it was eventually released on MCA.

"Our contract was effectively bought by MCA," recalls Franke. "The guy who produced the album [Bill Schnee, whose previous credits included Boz Scaggs and Pablo Cruise] did a good job, but the label picked the wrong single to lead with."

Going against the band's wishes, MCA's choice for that first single was a hard rocker titled 'Outrageous'.

"MCA decided they wanted us to sound like Night Ranger, which was kinda stupid as they already had Night Ranger," states a bemused Previte. "They even had Night Ranger's producer, Pat Glasser, re-mix the song, but radio didn't want to play it."

Because of the delays and uncertainty Tico Torres had already left by the time 'Makin' The Point' was released. He made an appearance on Bon Jovi's debut album that was released around the same time as the Knockouts record finally made it into stores.

"We're still great friends," confirms Franke. "Tico was best man at my wedding. Bon Jovi's ex-road manager told me that Jon would follow us around at the time because he was trying to steal him!"

WITHOUT LABEL support 'Makin' The Point' sunk without trace and the band was quietly dropped by MCA. Undeterred, Franke was searching for a new record deal when Jimmy Ienner called him looking for songs for a film project he was involved with. The film was called *Dirty Dancing*.

Working to a two-week deadline, Previte and writing partner John DeNicola provided Ienner with '(I've Had) The Time Of My Life'. According to the film's star, Patrick Swayze, the song changed the whole feeling of the movie. "And if 'Makin' The Point' had happened, then I wouldn't have written '...Time Of My Life'," adds Franke. Some things just happen for a reason.

Premièring in August 1987, *Dirty Dancing* became a phenomenal success. And when '(I've Had) The Time Of My Life' was released in September it quickly became the film's signature song, hitting the number one spot in the US and number six in the UK. The tune earned Franke an Academy Award, a Golden Globe, and a Grammy Award. Another Previte song, 'Hungry Eyes', appeared in the movie sung by Eric Carmen, and made it to number four in the States. The irony was that this tune had originally been written with a fourth Knockouts album in mind and had been turned down by every record label in the US.

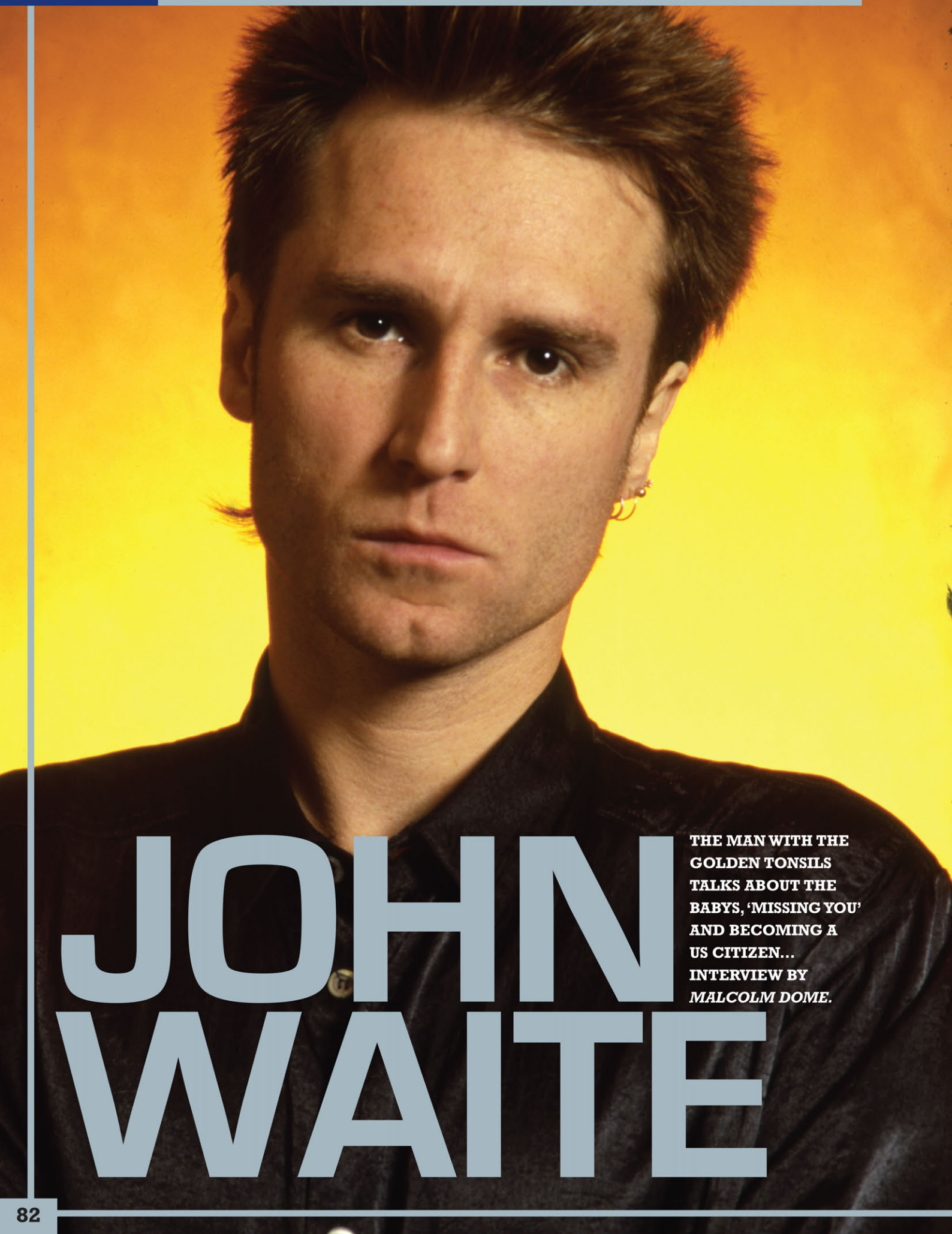
"'(I've Had) The Time Of My Life' has afforded me the opportunity to do all the things I ever wanted to do," says Previte. "You have this aspiration at the start of being a songwriter and hearing your record on the radio, but it's a different thing entirely when a song becomes bigger than you.

"When I first wrote '...Time Of My Life' Patrick Swayze wanted to know every nuance of how it was written. It changed the film. It changed everything, really. The section of the movie where the song features was filmed using a demo with me singing the tune alongside Rachele Cappelli. When they added the strings and the phenomenal voices of both Bill Medley and Jennifer Warnes all the pieces of the puzzle combined to take a pop song written in 1987 right into the 1963 pop era."

SUCH INCREDIBLE success clearly brings its own rewards, but isn't there still just the tiniest part of Franke that misses being in a band like the Knockouts?

"I do miss the camaraderie," he admits. "Especially when I listen to the records and remember certain gigs we did. You miss the energy of being with the guys and performing in front of an audience. But I still perform today and when I sing '...Time Of My Life' it has so much power, even after all this time. To hear the audience singing it back is just so great."

Which goes to prove that while you can put a man like Franke Previte down, you just can't *keep* him down!

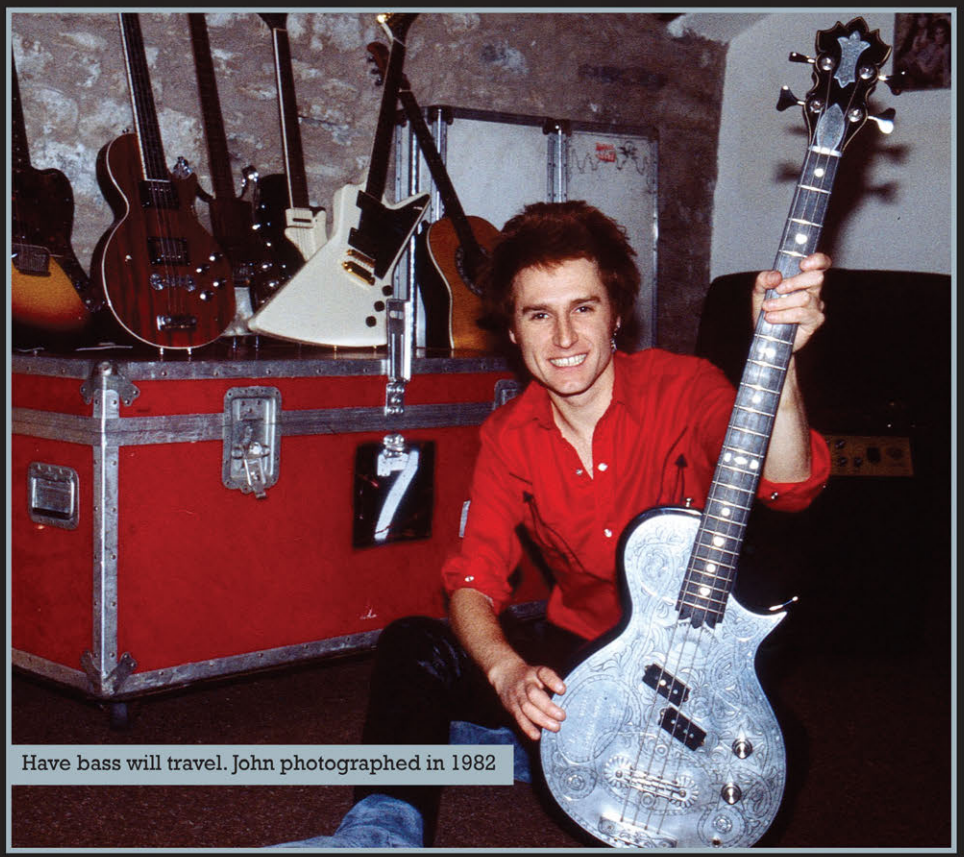


JOHN WAITE

THE MAN WITH THE GOLDEN TONSILS TALKS ABOUT THE BABYS, 'MISSING YOU' AND BECOMING A US CITIZEN... INTERVIEW BY *MALCOLM DOME.*

GROWING UP IN LANCASTER, ENGLAND

"I come from an artistic family and was always surrounded by music. My cousin Michael used to play me records by [country music stars] Jimmie Rodgers and Hank Williams, and my older brother Joe owned the first Telecaster in Lancaster. When I was six I'd wander past the local record shop every day and stare in wonder at the Marty Robbins album 'Gunfighter Ballads And Trail Songs' that was in the window. I fell in love with American music through the heroic but doomed figures featured in lyrics to country and western songs. I had a beautiful childhood and still love Lancaster. Should I ever retire, my idea of heaven would be to buy a barge and live there, travelling up and down the canals of England."



Have bass will travel. John photographed in 1982

THE BABYS

"I really found myself as a songwriter with The Babys. I felt in total control of what I was doing and was able to find my destiny. We were a really good band. [Drummer] Tony Brock and I locked together, Wally Stocker was a guitarist very much in the Paul Kossoff mould and Mike [Corby] was great on keyboards. We had such a sense of purpose."

'ISN'T IT TIME'

"The Babys producer Ron Nevison suggested we cover the song and we knew we needed a hit. Chrysalis had spent a lot of money on our first album ['The Babys', released in 1976] and were having kittens because it wasn't successful. But they still gave us a second shot for the 'Broken Heart' album [in 1977]. Ron played us a tape of 'Isn't It Time' [a song co-written by Jack Conrad and Ray Kennedy, which also appeared on Kennedy's 1980 solo album] and I have to say it sounded really dreary. So we totally rearranged it, almost to the point of it becoming a rewrite. And it really worked, because it got to number 13 in the US *Billboard* charts."

'EVERY TIME I THINK OF YOU'

"The same thing happened with this song, which was again written by the 'Isn't It Time' songwriters. It made it to number 13 in the States again, and having a second big hit got The Babys everywhere. Radio stations played us all the time and we appeared on TV a lot. There were Babys billboards on Sunset Strip and Times Square. Our career seemed to be in Technicolor – times 10!"

WORKING WITH NEIL GIRALDO

"Neil produced my first solo album 'Ignition' [in 1982], and he was a good guy to work with. I was living hand to mouth in New York at the time, rehearsing at a place on Eighth Avenue. I wanted to step away from what was expected of me and do something very different. Neil helped me to do that, but he also pulled me back from walking too far into the night, as it were. We still get on really well and talk all the time. I even did some shows last year with him and Pat [Benatar, Giraldo's wife and musical partner]."

'CHANGE'

"In the very early days of MTV I knew all the VJs and we used to hang out quite a bit. There weren't many videos available at the time, but because I had a promo clip for 'Change' from the 'Ignition' album I got about eight spins a day on MTV and it became a massive hit on the station. I went from being everyone's favourite obscure face to something like a mainstream success."

> "WHEN I WAS IN NEW YORK IN THE EARLY '80S IT WAS FULL OF ARTISTS, PAINTERS AND MUSICIANS LIVING IN LOFTS. I HAD NO MONEY. I USED TO SLEEP DURING THE DAY AND GO OUT AT NIGHT TO WRITE. IT WAS TOTALLY INSPIRING."

LIVING IN NEW YORK IN THE EARLY '80S

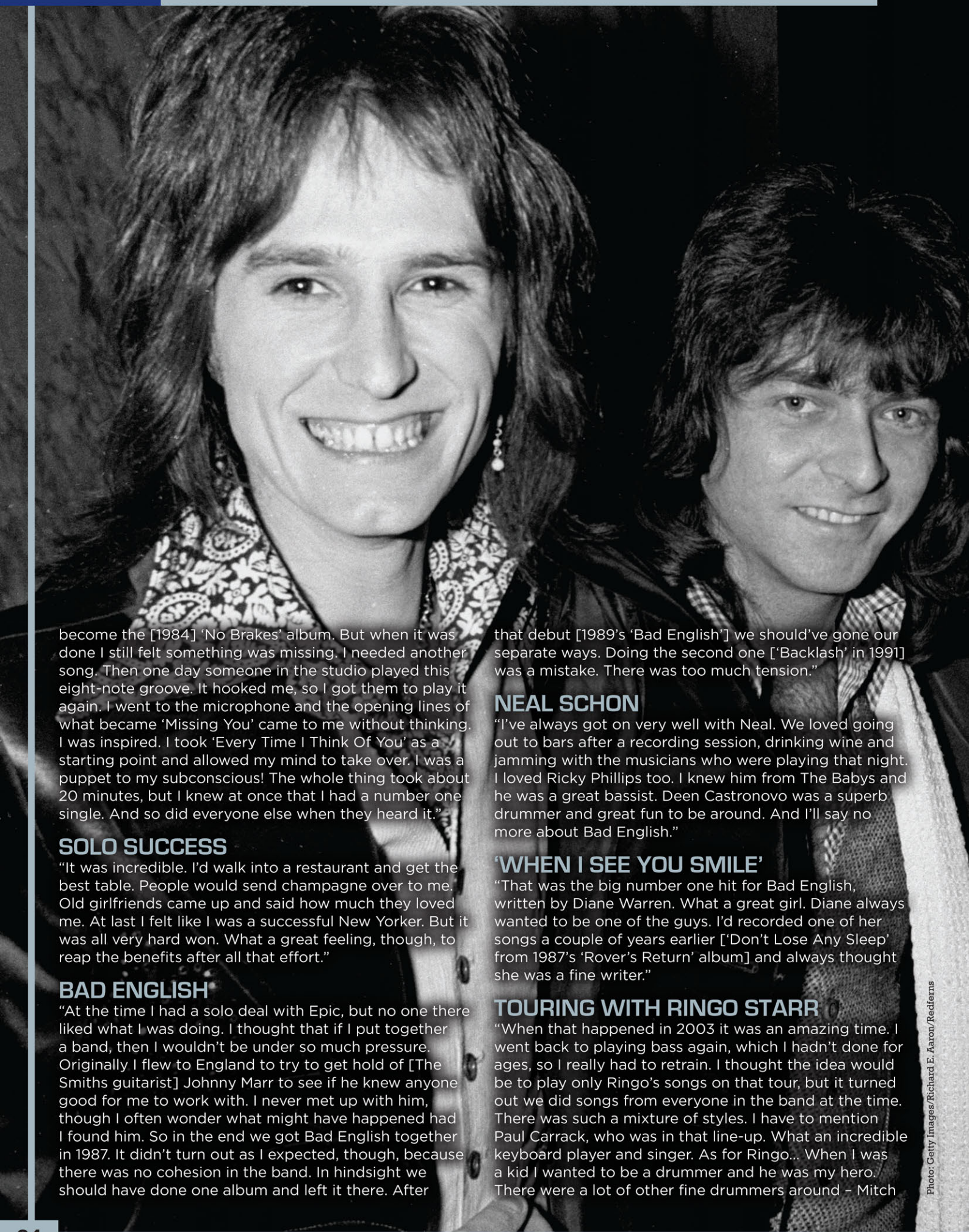
"When I was there New York was full of artists, painters and musicians living in lofts. I had no money back then, and lived in a street opposite the Dakota Building, just a few months after John Lennon was murdered there. I had a tiny room with a mattress on the floor, my Telecaster, a bag of clothes and a TV someone had lent me. I used to sleep during the day and go out at night to write. It was totally inspiring, such a fantastic city to be in back then. I still miss it a lot."

'MISSING YOU'

"I left Chrysalis [in 1983] to sign with EMI America, which cost me a lot of money. It was a huge change from what I was used to. The guys there were very friendly and understood what I wanted to do. They encouraged me to go into the studio to record what would ►

Photos: Tony Mottram; IconicPix/George Bodnar Archive

RAPID FIRE RECALL



become the [1984] 'No Brakes' album. But when it was done I still felt something was missing. I needed another song. Then one day someone in the studio played this eight-note groove. It hooked me, so I got them to play it again. I went to the microphone and the opening lines of what became 'Missing You' came to me without thinking. I was inspired. I took 'Every Time I Think Of You' as a starting point and allowed my mind to take over. I was a puppet to my subconscious! The whole thing took about 20 minutes, but I knew at once that I had a number one single. And so did everyone else when they heard it."

SOLO SUCCESS

"It was incredible. I'd walk into a restaurant and get the best table. People would send champagne over to me. Old girlfriends came up and said how much they loved me. At last I felt like I was a successful New Yorker. But it was all very hard won. What a great feeling, though, to reap the benefits after all that effort."

BAD ENGLISH

"At the time I had a solo deal with Epic, but no one there liked what I was doing. I thought that if I put together a band, then I wouldn't be under so much pressure. Originally I flew to England to try to get hold of [The Smiths guitarist] Johnny Marr to see if he knew anyone good for me to work with. I never met up with him, though I often wonder what might have happened had I found him. So in the end we got Bad English together in 1987. It didn't turn out as I expected, though, because there was no cohesion in the band. In hindsight we should have done one album and left it there. After that debut [1989's 'Bad English'] we should've gone our separate ways. Doing the second one ['Backlash' in 1991] was a mistake. There was too much tension."

NEAL SCHON

"I've always got on very well with Neal. We loved going out to bars after a recording session, drinking wine and jamming with the musicians who were playing that night. I loved Ricky Phillips too. I knew him from The Babys and he was a great bassist. Deen Castronovo was a superb drummer and great fun to be around. And I'll say no more about Bad English."

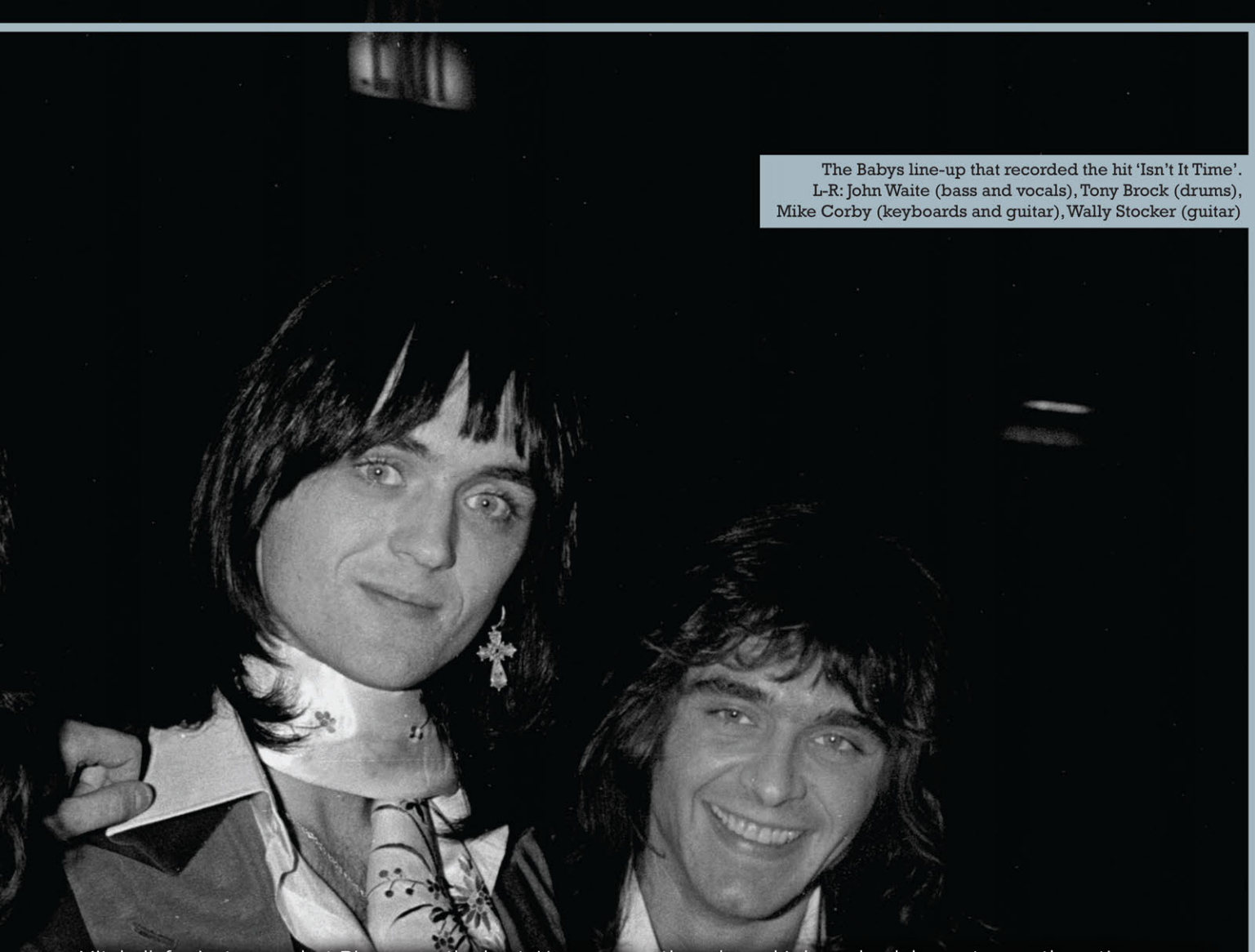
'WHEN I SEE YOU SMILE'

"That was the big number one hit for Bad English, written by Diane Warren. What a great girl. Diane always wanted to be one of the guys. I'd recorded one of her songs a couple of years earlier ['Don't Lose Any Sleep' from 1987's 'Rover's Return' album] and always thought she was a fine writer."

TOURING WITH RINGO STARR

"When that happened in 2003 it was an amazing time. I went back to playing bass again, which I hadn't done for ages, so I really had to retrain. I thought the idea would be to play only Ringo's songs on that tour, but it turned out we did songs from everyone in the band at the time. There was such a mixture of styles. I have to mention Paul Carrack, who was in that line-up. What an incredible keyboard player and singer. As for Ringo... When I was a kid I wanted to be a drummer and he was my hero. There were a lot of other fine drummers around – Mitch

Photo: Getty Images/Richard E. Aaron/Redferns



The Babys line-up that recorded the hit 'Isn't It Time'. L-R: John Waite (bass and vocals), Tony Brock (drums), Mike Corby (keyboards and guitar), Wally Stocker (guitar)

Mitchell, for instance – but Ringo was the best. He was so imaginative and inspiring. Having the opportunity to get onstage with him was a real honour."

DUETING WITH ALISON KRAUSS

"I'd decided to reinterpret my old songs for an album [2007's 'Downtown: Journey Of A Heart'], but when I got to 'Missing You' I didn't know how best to approach it. I suddenly thought about doing it as a country-style duet. I immediately thought of Alison and was delighted when she agreed to do it. I was living in Nashville at the time and knew loads of people in the country scene there. I'll never forget the day we were due to record the song, because Alison nearly ran me over as I was crossing the street! When it happened all she did was wave and say, 'See you in the studio later!' We ended up performing the song together at [legendary Nashville country music venue] The Grand Ole Opry."

HOME IN SANTA MONICA

"It's a nice place to be. There are two English pubs, an English tearoom and lots of good arts centres to check out. I guess you can call it the new Beverly Hills in some ways. But I have to say that it's not New York and it's not England. It's the sort of place you come to if you want to get away from everything, and that suits me fine at the moment. But if you're a driven musician, then this is not a place to inspire you."

BECOMING A US CITIZEN

"I've just got my US passport and it was a very difficult process to go through. I still have my English accent, though, and I do go back home two or three times every year. There are things I miss about England, like the weather and the seasonal changes. And the intelligent sense of humour. Unfortunately, I feel I've become a US citizen at a time when America is becoming very un-American. There are a lot of right wing people around spreading intolerance and bigotry. I'd like to think that will change soon, but sadly it reflects what's happening all over the world."

RIGHT NOW

"I've got an idea that I might well do two albums in 2020. I've emptied all my tapes onto the table and I'm going through them all one by one. I might do one record in the style of my two 'Wooden Heart' releases from 2015 and 2017, which are acoustic, and the other one with more of a rock-oriented approach. I'll have to work out which songs fit best into which category – I might just jump in and see what happens when I start recording. I'm also going to do a lot of live dates this year, because I love both sides of the work, being on the stage and working in the studio."

LOOKING BACK

"I would have to say it's gone quite well. I was in The Babys, who were an acclaimed cult band, had a number one single on my own, have done a duet with Alison Krauss, and have worked with so many different people who've been inspiring to know. Plus I've lived in New York, Nashville and Santa Monica. Not bad for a working class kid from Lancaster who grew up in a terrace cottage with an outside toilet!"

CLASSIC ALBUMS REVISITED

The classic Quo line-up that recorded 'Hello!' L-R: John Coghlan, Rick Parfitt, Francis Rossi, Alan Lancaster

STATUS QUO - 'HELLO!'

DATELINE: 28 SEPTEMBER 1973

STATUS QUO STARTED LIFE AS A '60S POP ACT, BUT BY 1973 THEY WERE HITTING VERY HARD AND VERY HEAVY. HOW DOES THEIR 'HELLO!' ALBUM STAND UP TO SCRUTINY NOW?

STATUS QUO
'Hello!' (Vertigo Records)
Released: 28 September 1973

LINE UP
FRANCIS ROSSI – guitar, lead vocals
RICK PARFITT – guitars, piano, vocals
ALAN LANCASTER – bass, vocals
JOHN COGHLAN – drums, percussion

ADDITIONAL MUSICIANS
ANDY BOWN – keyboards

PRODUCED BY
Status Quo

RECORDED AT
I.B.C Studios, Portland Place, London

TRACK LISTING
Roll Over Lay Down (Francis Rossi, Bob Young, Alan Lancaster, Rick Parfitt, John Coghlan)
Claudie (Rossi, Young)
A Reason For Living (Rossi, Parfitt)
Blue Eyed Lady (Lancaster, Parfitt)
Caroline (Rossi, Young)
Softer Ride (Lancaster, Parfitt)
And It's Better Now (Rossi, Young)
Forty-Five Hundred Times (Rossi, Parfitt)

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

FRANCIS ROSSI ON 'HELLO!': "'Hello!' is definitely my favourite Quo album. It's melodic, it's hard and I like all the songs. The sound is much better than 'Piledriver', even though we recorded the album the same way."

THESE DAYS THE CLAIM that Status Quo are a serious hard rock entity is laughable. Somehow this erstwhile badass boogie machine has, almost by stealth, mutated into a lethargic pub rock band. When guitarist Rick Parfitt died in 2016, the real Quo was finally laid to rest for many people, leaving Francis Rossi to fully embrace his Beach Boys and Everly Brothers obsession. Yet, during the '70s the band were regarded as one of the most brutal and uncompromising live acts out there. Shows back then were a celebratory excuse for Quo to lay waste to audiences via some of the greatest guitar anthems of all time.

"The band gathering in a huddle around the drum riser, guitar leads entwined and hair flapping in all directions."

Arguably Quo's reputation reached an all-time high on their sixth album, 'Hello!' The band's previous release, 1972's delicately titled 'Piledriver', set them on a crash course to the moon and beyond, and from that point onward the band focused on relentless 12-bar boogie, not in a plodding old codger style, but rather as an obstinate sonic confrontation that was a serious pre-punk assault. The twin guitars of Rossi and Parfitt engaged in relentless riffing, each player pushing the boundaries of human endurance, while bassist Alan Lancaster and drummer John Coghlan battened down the hatches waiting for the raging storm to pass.

THERE'S MUCH to celebrate about 'Hello!', not least opening track 'Roll Over Lay Down', a group composition with contributions from road manager Bob Young. The song kicks off proceedings like an electric cattle prod to the nuts. Coghlan and Lancaster set the pace with Parfitt, back to the stack, setting up a chugging riff as Rossi razor slashes his way to the foreground, unleashing that familiar nasal whine of his. It's a song inspired not by sex, apparently, but rather by returning home after a gig and trying to squeeze into bed around a partner. At nearly six minutes long the song twists and turns, moving from quiet to loud before ending in a blockbuster climax, guitars set to stun, and obligatory Marshall stacks on fire.

But this album isn't all heads down, no nonsense boogie, as 'And It's Better Now' and 'Claudie' testify. All the same, the main intent of the record is made crystal clear by the chugging gallop of Parfitt's rhythm guitar, as tracks like 'Blue Eyed Lady', 'Softer Ride' and the defining Quo anthem 'Caroline' all come on hard and heavy.

The album's final track 'Forty-Five Hundred Times' is a monster 12-bar pounder, weighing in at just a few seconds short of 10 minutes. The song is a classic construction, offering a gentle intro, a body slamming riff and seemingly never-ending lead guitar work, things getting ever more powerful as the number heads towards its heady climax.

Live, Quo would extend 'Forty-Five Hundred Times' to 20 minutes or more, the band gathering in a huddle around the drum riser, guitar leads entwined and hair flapping in all directions. Why was this vision and sound so important? Nobody had ever performed music like this with such basic, undiluted venom before. The likes of Zeppelin, Purple and Sabbath provided a fairly regimented approach to heavy rock at the time, but Quo's swagger and relentless intent really took the genre to another level.

WHY WAS THIS VISION AND SOUND SO IMPORTANT? NOBODY HAD EVER PERFORMED MUSIC LIKE THIS WITH SUCH BASIC, UNDILUTED VENOM BEFORE.

REMARKABLY, 'HELLO!' proved that Quo had tapped into a style that perfectly resonated with young, mostly male, fans and soon rose to the number one slot on the British album charts. It was a truly remarkable achievement considering that most of the music industry had written them off as one-hit Carnaby Street pop stars just a few short years earlier.

DEREK OLIVER

THE ORIGINAL REVIEWS

"I don't think that 'Hello!' is going to end up in my 'Top 10 Albums of 1973' list, but it ain't too offensive. In fact, it sounds quite nice if you don't listen too closely. It chugs along quite effectively, and Quo bang out dem ol' tried and trusted riffs with a certain amount of precision and enthusiasm."
– Charles Shaar Murray, *New Musical Express*, 13 October 1973

"What Status Quo should do is get someone to write their material, as they've proved themselves to be capable of wearing out the boogie idiom and not much more. Once they get their songwriting problems sorted out, they should have no major hangups, as they are all more than adequate musicians."
– Jon Tiven, *Zoo World*, 18 July 1974

'HELLO!' FACT: Quo supported fellow UK band Slade on an Australian tour in January of 1973. Later that year 'Hello!' ended up knocking 'Sladest' off the UK number one slot.

Photos: Getty Images/Michael Putland; Getty Images/David Warner Ellis/Redferns

STRIKTLY FOR KONNOISSEURS

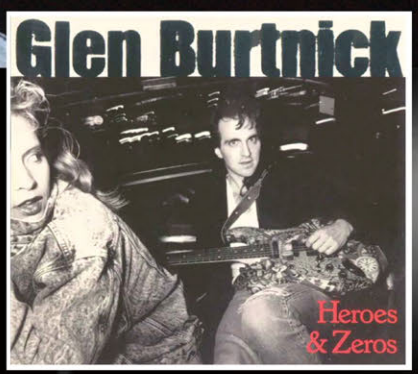
MONSTER ROCK ALBUMS FOR THOSE WHO NEED TO GO DEEPER

Glen Burtnik. "Offers a fantastic collection of 10 finely crafted melodic rock songs."

GLEN BURTNICK – 'Heroes & Zeros'

(A&M)

ORIGINAL RELEASE DATE – 1987



LINE UP
GLEN BURTNICK – GUITAR, VOCALS, HARMONICA, KEYBOARDS
BUDDY ALLEN – BASS
CHUCK BURGI – DRUMS
DAVID PRATER – DRUMS
ANTON FIG – DRUMS
DOUG WORTHINGTON – GUITAR
NEAL SCHON – GUITAR
PLINKY – KEYBOARDS
BRUCE HORNSBY – PIANO, ACCORDION

BORN IN NEW JERSEY in 1955 as Glenn Burtnick, the vocalist, bassist and guitarist has been gradually dispensing with consonants in his name over his career, changing first to Glen Burtnick, and now to Glen Burtnik. His musical journey started in earnest when he played the role of Paul McCartney in the Broadway production of the show *Beatlemania* at the end of the '70s, after which he worked with Jan Hammer for his 1979 album 'Hammer' and cut a 1980 album with Helmet Boy. He then hooked up with local New Jersey bands LaBamba And The Hubcaps and Cats On A Smooth Surface, both of whom regularly played alongside Bruce Springsteen.

In 1983 Burtnik was asked to join an early version of Bon Jovi, but turned the group down to pursue a solo career. He eventually signed to A&M Records in 1984 and released his debut, 'Talking In Code', two years later. While the odd track such as 'Little Red House' and 'Perfect World' bubbled with personality, it was by and large a synthetic and soulless album. Undeterred, A&M gave Burtnik another shot – and he didn't disappoint.

'HEROES & Zeros' was recorded in seven studios, as Burtnik and co-producer David Prater sought the right vibe. Prater would go on to work with many other rock bands including Dream Theater, Diving For Pearls and Firehouse. Burtnik remembers that his production partner was obsessive about his work, determined to make 'Heroes & Zeros' a masterpiece. With plenty of top class studio musicians on board, including guitarist Neal Schon from Journey, drummer Anton Fig who'd worked with Kiss, Balance's drummer Chuck Burgi and pianist Bruce Hornsby, the end result was creatively stunning, but the album didn't dent the charts. Despite the single 'Follow You' creeping into the US singles charts at number 65, Burtnik blamed the failure on his management and inadequate A&R work at A&M.

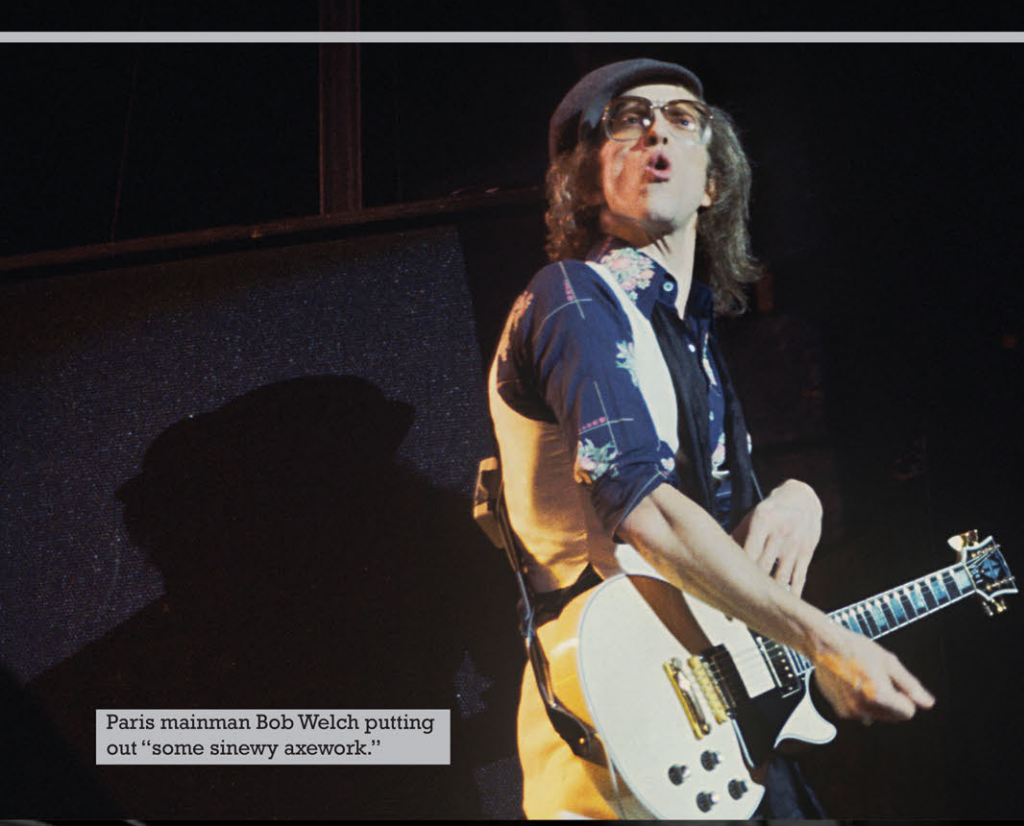
REGARDLESS OF its lack of commercial impact, 'Heroes & Zeros' offers a fantastic collection of 10 finely crafted melodic rock songs. 'Follow You' is a cracker, the best song Bryan Adams never recorded. The atmospheric 'Spinning My Wheels', meanwhile, is a romantic romp where Burtnik declares, *"Baby I'd die for you just to see how it feels."* But recommending individual cuts is to do a disservice to the overall standard. There are any number of songs worthy of your time here, including 'Love Goes On', 'Abalene', 'Here Comes Sally' and 'Scattered'.

WITH ONLY a brief tour to support the album, 'Heroes & Zeros' did nothing commercially, which put paid to Burtnik's '80s solo career. He moved into a revamped version of Styx in 1990, co-writing and playing guitar and bass on two studio albums, but scored his biggest success in 1992 when 'Sometimes Love Just Ain't Enough' – a song he co-wrote with singer-songwriter Patty Smyth – made it to number two in the US *Billboard* charts with a version recorded by Smyth and Eagles man Don Henley.

SINCE 2009 Glen Burtnik has been playing bass in The Orchestra, a version of ELO without Jeff Lynne. But for my money 'Heroes & Zeros' remains Burtnik's greatest musical achievement. Give it a listen right now...

Rob Evans

Photos: Getty Images/R. Diamond/Wirelmage; Getty Images/Michael Ochs Archives



Paris mainman Bob Welch putting out "some sinewy axework."

PARIS – 'Paris'

(CAPITOL)

ORIGINAL RELEASE DATE – 1976

LINE UP
BOB WELCH – VOCALS, GUITAR
GLENN CORNICK – BASS, KEYBOARDS
THOM MOONEY – DRUMS

'THE SUPERGROUP' WAS A concept invented in the mid-'60s when the finest session musicians and band members came together to make music far superior to the prevailing pop music of the era. Cream was the first example of such a band, and rock music as we now know it was born.

In the wake of Clapton, Bruce and Baker followed Traffic, Blind Faith and even, arguably, Led Zeppelin and Deep Purple; all bands purposely created for their musical prowess and unity of purpose. By the 1970s, however, the idea was wearing thin. For every Bad Company there was a West, Bruce and Laing. Too many supergroups failed to live up to their billing.

ONE BAND where the sum far exceeded its parts, though, was Anglo-American rockers Paris, whose debut album is one of the great unsung masterpieces of the mid-'70s. A supergroup by virtue of its members' CVs rather than their individual fame, Paris comprised former Jethro Tull bassist Glenn Cornick, mid-period Fleetwood Mac frontman Bob Welch, and Nazz drummer Thom Mooney. Nazz was fronted by Todd Rundgren and made no impact in the UK, but lovers of acid drenched proto metal should really make a point of checking out their first two albums.

PARIS'S PILEDRIVING blues rock clearly takes many of its cues from early Led Zeppelin. Opener 'Black Book' wears its Zep influence so openly as to be almost actionable. When you listen to Welch's pitch perfect Plant-isms and jerky, fiery guitar riffs, you can't help but think they could have been lifted straight off 'Physical Graffiti'. 'Religion', meanwhile, has a call and response between vocal and guitar that's totally 'Black Dog'.

It may be derivative, but it's also absolutely exhilarating, played with a joyful gusto and groove that was rare in an age of prog rock noodling. Other highlights include the synth-driven funk rock of 'Starcage', a fabulous ballad titled 'Beautiful Youth' featuring some sinewy axework from Welch, and the brooding, sensual 'Nazarene'. But honestly, there really isn't a bad moment on the entire record.

MAYBE IT was because power trios seemed a spent force in 1976. But whatever the reasons were, Capitol failed to get behind Paris and their debut album stiffed, crawling up to 103 on the US *Billboard* chart and failing to gain a UK release.

Unfortunately Paris didn't do any better on their next record, the oddly named 'Big Towne 2061', released just seven months after the debut. Material for a proposed third album, meanwhile, was eventually used for Bob Welch's excellent 1977 solo album, 'French Kiss'. That release finally brought him the commercial success he so clearly merited on the strength of this wonderful record.

FOR SOME reason – and despite its relative scarcity – 'Paris' has never appeared on the vintage vinyl collectors' radar and can still be found for pennies. With the current vogue for '70s heavy rock meaning several obscurities now fetch big money on auction sites, you really should grab a copy while you can.

Giles Hamilton

ROCK CANDY REISSUES

THE VERY LATEST HOT RE-RELEASES FROM THE LABEL

SAMMY HAGAR – 'Danger Zone'

ORIGINAL RELEASE DATE – 1980

LINE UP
SAMMY HAGAR – guitar and lead vocals
GARY PIHL – guitar
BILL CHURCH – bass
CHUCK RUFF – drums

BACKGROUND
Sammy Hagar's five studio-album solo stint with Capitol Records concluded with 1980's 'Danger Zone', a gutsy album that moved the guitarist away from a more constrained songwriting style to a fuller hard rock sound with lashings of attack. It was a formidable release that set the self-styled Red Rocker up for a major career upswing. Hagar already had a reputation as a killer blues rock vocalist following his work with Montrose, in particular on the groundbreaking debut album 'Montrose', issued in late 1973. But band leader Ronnie Montrose ousted Hagar after the second Montrose album, 1974's 'Paper Money', pushing him into a solo career where he explored a number of different styles, from perfunctory singer-songwriter material to more advanced, almost prog rock compositions. But it was Hagar's trademark wail and ability to handle the heavier end of the musical spectrum that would ultimately propel him to solo stardom.

Recorded in San Francisco, 'Danger Zone' was originally going to be produced by Boston leader Tom Scholz. But after initial pre-production and arrangement work, Scholz's record label nixed the idea, insisting that he concentrate on finishing up a Boston album first! Hagar eventually decided to produce the record with British engineer Geoff Workman, who was fresh from recording Journey's breakthrough album 'Infinity'. Journey vocalist Steve Perry and guitarist Neal Schon make guest appearances on 'Danger Zone', with both helping to showcase an impressive collection of tracks.

WHAT BASSIST BILL CHURCH SAYS
"Tom Scholz's methodology was very odd. What he did was try to make us tune to the same key he used on that first Boston album. It wasn't a case of detuning, more just using a weird key, the sort that was very unusual. It might have suited what he did with Boston, but wasn't at all right for what we were doing."

TRACKS TO CHECK OUT
Well if it's straight-down-the-line traditional Hagar you love, then this album is a great place to be, as it hits the ground running with a fine opening one-two of 'Love Or Money' and '20th Century Man'. But don't go thinking that's the whole of it. 'Miles From Boredom' and the sinister strains of 'In The Night (Entering The Danger Zone)' are also well worth investigating.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered and features a 16-page colour booklet, enhanced artwork, rarely seen photos and a 3,500 word essay by *Rock Candy Mag*'s editor at large Malcolm Dome.

THE WORD FROM RC BOSS DEREK OLIVER
"I saw Sammy Hagar on tour promoting this album and he was like a whirling dervish, turning the stage into matchwood with his commitment and athleticism. With Sammy the energy level was always in the red zone, and armed with a setlist of killer songs mainly culled from this album it was an unforgettable performance. It was easy to see how Sammy would go on to bigger and better things, not least completely reinvigorating Van Halen at a time when we least expected it. 'Danger Zone' was an essential stepping-stone toward his future success, helping to establish a formidable beachhead. The album is still recognised as a cornerstone of Hagar's career."

Photos: Getty Images/Paul Natkin; Getty Images/Robert Knight Archive/Redferns

STEVE JONES – 'Fire & Gasoline'

ORIGINAL RELEASE DATE – 1989

LINE UP
STEVE JONES – guitar and lead vocals
ADDITIONAL MUSICIANS
BILLY DUFFY – guitar solos
IAN ASTBURY – background vocals, tambourine
W. AXL ROSE – background vocals
TERRY NAILS – bass, background vocals
MICKEY CURRY – drums

BACKGROUND
There are few guitarists who've had as big an impact on rock music as Steve Jones. As one of the founding members of the Sex Pistols it was Jones who helped define the band's sound. His mountainous guitar riffs and unbridled energy pushed their songs way beyond the bog standard punk noise. Jones was never lauded as a sophisticated or technically accomplished player like Ritchie Blackmore or Jimmy Page, but he did bring raw determination to the table, fuelled by his love of pioneering groups such as The Stooges and MC5. What Jones lacked in dexterity, though, he certainly made up for in attack and spirit. Strip away Johnny Rotten's monotone vocals from the Pistols' sound and you're left with a heavy rock band that under different circumstances might eventually have veered off in a harder direction.

When the Sex Pistols self-destructed in 1978 Jones was cast adrift, feeling his way toward a solo career, though not before enduring a troubled time of substance abuse and addiction. His trials and tribulations led him to relocate to the sunnier climes of Los Angeles, where he started to rebuild his reputation, initially with Chequered Past, fronted by former Silverhead and Detective frontman Michael Des Barres. It wasn't long, though, before a solo

deal beckoned, and Jones signed to the MCA label. His debut album, 1987's 'Mercy', laid the groundwork for 'Fire And Gasoline' two years later, a high octane record that fully reinforced Jones's reputation as a major league rock talent.

WHAT STEVE JONES SAYS
"Duff [McKagen] and Axl [Rose] were real punk fans... I really liked Guns N' Roses. They were a real band with a classic rock sound. Axl was cool. He ended up singing on [the Sex Pistols song] 'I Did U No Wrong' [on 'Fire And Gasoline']. Axl does a verse, I do a verse and Ian Astbury does a verse. Like bringing three generations together."

TRACKS TO CHECK OUT
Numerous high points abound, but check out the Nikki Sixx co-write 'We're Not Saints'; the brilliant Rose Tattoo track 'Trouble Maker'; 'Get Ready', written with The Cult's Ian Astbury; and the album's finest moment, 'Freedom Fighter'.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered and features a 12-page colour booklet, enhanced artwork, rarely seen photos and a 3,500 word essay by *Rock Candy Mag* editor at large Malcolm Dome. The release also includes one bonus track, a reworking of the Bowie classic 'Suffragette City'.

THE WORD FROM RC BOSS DEREK OLIVER
"I was never a punk rock fan, but the moment I heard the Sex Pistols' 'Anarchy In The UK' it occurred to me that here was a classic hard rock band masquerading as one of those new-fangled 'punk' outfits. That was primarily down to Steve Jones's monster guitar riffs. Produced by British studio wizard Mark Dearnley of AC/DC and Motörhead fame, with help from Ian Astbury, and recorded in his newly-adopted home of Los Angeles, 'Fire And Gasoline' made much of Jones's history of mayhem, and is as good as biker rock gets."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

FOREIGNER 'Live At The Rainbow '78'

(EAGLE VISION)

DVD

WHAT'S THE STORY?
On 27 April 1978 Foreigner played their first UK show, at the Rainbow Theatre in London. Not only was the gig sold out, but for three British members of the band – guitarist/vocalist Mick Jones, multi-instrumentalist Ian McDonald, and drummer Dennis Elliott – it was a triumphant homecoming as Foreigner's eponymous debut album had become a massive success across the world.

WHAT MAIN MAN MICK JONES SAYS
"1978 was an absolutely magical time for the band, and to come back to the UK to play a headline show at the legendary Rainbow really was a dream come true. The audience was amazing that night. We couldn't have wished for a better show."

ANY EXTRAS?
Nope. This is the concert as it happened with no extras. There are sleeve notes, though, and the show is available in multiple formats: DVD, Blu-ray and digital.

HIGHLIGHTS
The whole performance is excellent, as those of us lucky enough to have been there on the night will recall. But let's make special mention of 'Headknocker', turned into a 12-minute extravaganza of epic proportions. Watch as Lou Gramm forsakes the microphone and gets behind a second drum kit to join Elliott for a percussive routine that's intoxicatingly tribal. Bassist Ed Gagliardi takes over fronting the band and does a splendid job getting the fans to chant along loudly!

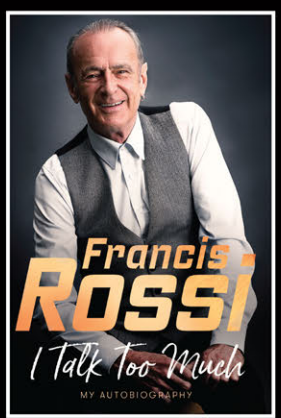
DOES IT HIT THE SPOT?
Definitely. Foreigner perform the whole of that classic first album, plus 'Hot Blooded' and 'Double Vision' from what at the time was the eagerly anticipated second record, 'Double Vision', released two months after this gig. There are no fillers here, and while the camera work might seem a little limited compared to what you'd expect from a concert shoot today, this somehow helps you to really feel the celebratory, ecstatic atmosphere of the night. Foreigner in 1978. Those, my friends, were the days!

Malcolm Dome

FRANCIS ROSSI *I Talk Too Much*

(CONSTABLE PUBLISHING)

WHAT'S THE STORY?
For years Status Quo was four lads, double denim and a fistful of tunes. They didn't change a thing and that was the key to their success, as dependable as day following night. Yet according to mainman Francis Rossi, behind the scenes the plot was thick with duplicity and underhand tactics. The gang of four may have built an empire like the Romans, but they then destroyed it brick by brick.



WHAT FRANCIS ROSSI SAYS
"This is not just a book about my relationship with Rick Parfitt, though obviously a large part of that comes into it. Nor is this especially a book about Status Quo, the group I have fronted for almost all of my life. Though, again, obviously they play a big part in my story too. This is a book, for better or worse, about me: Francis Dominic Nicholas Michael Rossi."

BEST BITS
The bits where we get warts-and-all honesty. For diehard Quo fans used to the cheeky chappy quips it may make for unpleasant reading, what with the fights, the power struggles, the management disagreements and the succession of marriage/relationship breakdowns. Oh, and the extreme drinking and drug abuse. Quo was fuelled by Rossi and Parfitt's prodigious appetite for cocaine and hard liquor, but this didn't do much for band stability or creativity, as Quo eventually morphed into a daytime TV comedy act courting mainstream celebrity status.

DOES IT HIT THE SPOT?
Ghostwriter Mick Wall moves the narrative along nicely despite a couple of annoying factual errors that will drive hardcore Quo fans mad. For example, Rossi says Quo's celebrated double 'Live!' album was recorded over two nights in Glasgow when it was actually three. The original Quo broke up amid much animosity before the inevitable 'Frantic Four' reunion. For fans it was a dream ticket. For Rossi it was an ordeal that had to be endured between gritted teeth.

Derek Oliver

MEGADETH 'Warheads On Foreheads'

(UME RECORDINGS)

WHAT'S THE STORY?
Former Metallica shredder Dave Mustaine returns with a 35-song 'greatest hits' collection covering Megadeth's recording career from 1985's 'Killing Is My Business... And Business Is Good' through to 2016's 'Dystopia' – an album that finally saw the band win a well-deserved and long-overdue Grammy Award for Best Metal Performance. Dave Mustaine has painstakingly curated all of the songs on 'Warheads On Foreheads' himself, so you know these are his top choices.

WHAT FRONTMAN DAVE MUSTAINE SAYS
"Thirty-five years ago I chose the name Megadeth for my band and I see these songs as the most efficient weapons in the band's arsenal. 'Warheads On Foreheads' is a US military term for targeting efficiency. It's all about using the right tool for the job, and these tracks were created for maximum destruction."

ANY EXTRAS?
No, though the anthology might well be worth buying for the cover artwork and title alone. This excellent package is available as a three-CD box set, a four-LP vinyl set and as a digital edition. But if you're a real diehard there's also a four-LP set pressed on silver-coloured vinyl, available exclusively through Megadeth's online store. For me, it would've been nice to hear a live rendition of 'Mechanix' as an extra bonus track. Megadeth played a stupendous version of the song at last year's Stone Free Festival at the O2 in London.

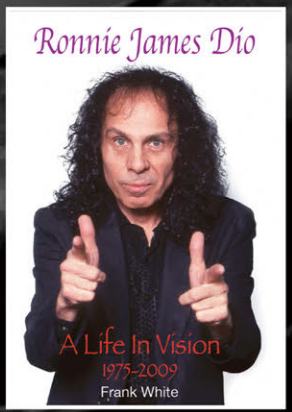
HIGHLIGHTS
Where to start? From the early years your ears will bleed to the likes of 'Rattlehead', 'Mechanix' and 'Killing Is My Business... And Business Is Good'. Sadly, though, Mustaine has chosen to omit one of my favourite Megadeth songs, 'Peace Sells... But Who's Buying', which I consider a grave mistake. Thankfully, you do get the likes of 'In My Darkest Hour', 'Hangar 18', 'Sweating Bullets', 'Angry Again' and the band's *pièce de résistance*, 'Symphony Of Destruction'. Driven by David Ellefson's rumbling bass and Mustaine's hypnotic, shredding riff, the song still sounds as fresh today as when the guitarist first penned it back in 1992.

Xavier Russell

RONNIE JAMES DIO: A Life in Vision 1975-2009 Frank White

(WP WYMER PUBLISHING)

WHAT'S THE STORY?
This hardback book, presented in its own blockfoil presentation box, is a beautifully curated photo archive assembled by one man who started out as a music fan and ended up as a professional rock snapper. New Jersey-based American photographer Frank White not only presents a selection of his best shots of Ronnie, but also provides the stories behind them. The box set also includes a set of four full-colour prints that are perfect for framing. There's one from each of the '70s, '80s, '90s and 2000s.



WHAT WRITER FRANK WHITE SAYS
"I just happened to see an advert for Ritchie Blackmore's Rainbow. I'd heard Deep Purple had broken up, but I didn't know what happened to the band members. Rainbow was playing with Argent on 12 November 1975 at the Beacon Theatre in New York City, but I'd never been there before. I left my parents' house with one of mom's cameras, telling them I'd be at a friend's house, got some film before I left and headed to NYC."

BEST BITS
The photos cover Ronnie's whole career from his first US show with Rainbow in 1975. The Dio years are particularly well chronicled and it's clear from these shots that White had a very close relationship with the band. For me, however, the most poignant images are from Ronnie's days in Heaven & Hell, including photographs taken during some of the band's last dates in 2009.

DOES IT HIT THE SPOT?
Absolutely. Ronnie sadly succumbed to stomach cancer in May 2010, and this book is a fine testament to the power and glory of RJD's artistry. What a vocalist. What a performer.

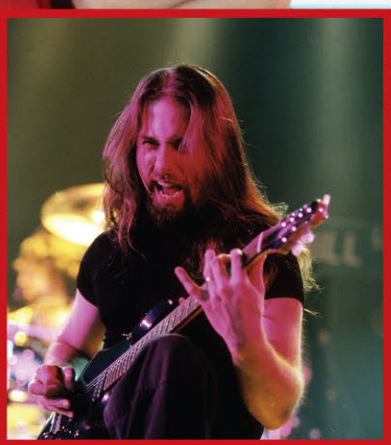
Derek Oliver

Photos: Getty Images/Waring Abbott; Getty Images/Paul Natkin

THE INSIDE TRACK

IRON MAIDEN

Iron Maiden 1983 vintage. L-R: Steve Harris (bass), Bruce Dickinson (vocals), Nicko McBrain (drums), Adrian Smith (guitar), Dave Murray (guitar)



DREAM THEATER GUITARIST **JOHN PETRUCCI** (*RIGHT*) IS AN UNABASHED **IRON MAIDEN** SUPERFAN. HERE'S HIS GUIDE TO GETTING THE BEST OUT OF THE METAL MAESTROS…

"DREAM THEATER BASSIST JOHN Myung and I go back a long way. He turned me on to Iron Maiden after playing me 'The Number Of The Beast' album when we were both young teenagers.

"What did I love about the band? *Everything*. When I first heard them I was starting to get into guitar playing myself and was totally enthralled by the harmonies Adrian Smith and Dave Murray came up with. I really loved that duelling style they had, too. But there was a lot more to Iron Maiden than that. They had incredible songs, there was a sonic quality to their records that was amazing and, of course, the band's album artwork was spectacular. That drew young people like me straight in.

"ONCE JOHN had introduced me to 'The Number Of The Beast' I went back and checked out the two previous albums, 'Iron Maiden' and 'Killers', and got heavily into the band. By the time 'Piece Of Mind' came out in 1983 John and I knew every Maiden song and how to play them all. You can't underestimate the impact and influence Maiden had on all of my friends.

"At the time we were never seen without a Maiden T-shirt on! I remember going over to John's house one day. His mother came up to me, saying, 'I'm very worried about John. He keeps wearing these T-shirts that are promoting evil.' I tried to calm her down by saying that Iron Maiden was a band, that we were simply fans of their music, and that we definitely were *not* into Satanism! That was pretty funny.

"I FIRST saw Maiden on the 'World Piece' tour. I think it was at Nassau Coliseum on Long Island [on 25 August 1983]. The band was huge at that time. It was simple. If you were into metal, then you were a Maiden fan!

"Seeing the band live was an incredible experience. They had such a vast stage set and were such dynamic live performers that it really was like nothing else. And then there was Eddie, of course. Watching the big monster stalking around the stage was awesome. No other band had anything to match Eddie's powerful image. I always enjoyed the way he was incorporated into all of the band's artwork. That attention to detail distinguished Maiden from the rest of the competition.

"DREAM THEATER were so lucky to tour with Maiden on their 'Final Frontier' American tour in the summer of 2010. The first night was in Dallas and when we arrived for the show Maiden made us feel really welcome. We'd met the guys several times before, but just in passing, and they'd always come across as being super nice. But the acid test was going out on the road with them. That's when we realised how genuine they are as people. No tantrums, no ego trips. The guys were *so* helpful.

"They were doing arenas on those dates and sold a load of tickets. Being a Maiden fan myself, I know how dedicated their supporters are. But the band gave us every opportunity to perform at our best. You got the impression they really wanted us to do well. Maiden gave us a lesson in how to treat the fans and the support act. I'd like to think we've followed their example.

"My highlight of that tour was when we played at Madison Square Garden on 12 July. I was standing on that iconic stage on my birthday, playing to thousands of people. Maiden gave me that chance and that's reason enough on its own for me to adore them!

"I'VE LOVED Maiden for so many years now it's unreal. They've inspired me by showing me how to do things properly. When I first started playing in bands I really looked up to them. I wanted to be just like them. Having had the pleasure of getting to know them a little, all I can say is that they deserve all the success they've had."

John Petrucci interview by Malcolm Dome. Photos: Getty Images/Michael Montfort/Michael Ochs Archives; Getty Images/Bob Berg

THE ALL-TIME CLASSIC – 'THE NUMBER OF THE BEAST' (1982)

"How can I not go back to where it all started for me? This was the first Maiden album I ever heard and its title track hooked me immediately. If you love metal, then you have to appreciate what this album means to the genre. Every song is utterly brilliant, but if I had to choose one that stands out, then I'd go for 'Hallowed Be Thy Name'. I *so* wanted to be able to play like that. Dream Theater actually performed the whole of the 'Number Of The Beast' album live in Paris in 2002 and we subsequently released a recording of it on our own label, Ytsejam Records."

THE ONE FOR CONNOISSEURS – 'PIECE OF MIND' (1983)

"I have a lot of affection for 'Piece Of Mind'. It's got a lot of deep cuts that perhaps don't get as much attention as they deserve. That's why I'd choose this as an album that even some Maiden diehards tend to overlook. I still remember hearing 'Flight Of Icarus' on the radio for the first time. It made a massive impression on me. What you hear in the lyrics right across this record is the way Maiden could fashion a story that went beyond the superficial subject matter of a lot of rock songs. That certainly inspired the way I like to write with Dream Theater."

THE ONE TO AVOID – 'THE X-FACTOR' (1995)

"When I say this is the one to avoid, I don't want anyone to think 'The X-Factor' is an awful album. Maiden probably put as much energy and passion into this recording as any other in their career. But for me, Bruce Dickinson is *the* Maiden singer. When he left the band in 1993 and Blaze Bayley came in, well I didn't think it was right. I could also have chosen 1998's 'Virtual XI' album in this category for the same reason. That album also featured Blaze and not Bruce. Without Bruce's vocals, somehow nothing really sounded quite as it should. This isn't an era I like to visit when I listen to Maiden."

BEST FILM/VIDEO – *MAIDEN ENGLAND* (1989)

"I have to say that the *Maiden England* live video had a big impact, not just on me, but on all of Dream Theater. We'd just released our debut album, 'When Dream And Day Unite', a few months earlier and what we saw in this video was everything we wanted to be. We were a very young, very ambitious band, and this video was pretty much the blueprint for where we hoped our career might go. It was all so brilliantly shot and the fact that Steve Harris directed it himself was really cool. *Maiden England* absolutely represented the kind of life I hoped to lead."

THE RARITY – 'CROSS-EYED MARY' (SINGLE B-SIDE, 1983)

"Most Maiden fans might be surprised that I'd go for the B-side of 'The Trooper', one of the band's best singles. But if you think about it, how many people who bought that record even bothered to play the flip side, let alone realise that 'Cross-Eyed Mary' is a Jethro Tull cover?

"So while 'The Trooper' was a big single, I think 'Cross-Eyed Mary' has been unfairly ignored. Back in the days of vinyl singles it often happened that the B-side never got played at all, so if you've never heard this song I strongly urge you to check it out. It's a really great cover version that proves Maiden always had progressive influences in their music."

THE INSIDE TRACK

Steve Harris onstage at the Alpine Valley Music Theater, East Troy, Wisconsin during the 'World Piece Tour', 6 August 1983, the year when John first saw Maiden live.

JOHN PETRUCCI'S IRON MAIDEN PLAYLIST

'HALLOWED BE THY NAME'
(from 'The Number Of The Beast, 1982)
"As far as I'm concerned, this is the key song on 'The Number Of The Beast'. It's a true epic and I still love listening to it even now. There's so much depth here, and the way Maiden build up the atmosphere is significant, showing how they can accentuate every bit of drama in both the words and the music. I never get tired of listening to 'Hallowed...' It's a major high point from a classic album."

'WRATHCHILD'
(from 'Killers', 1981)
"If you're a bassist, then surely this is the song you want to learn before any other. Steve Harris's bass line right at the start of the song is simply incredible. I don't think anything has ever really been able to match it and it still sends shivers down the spine every time I hear it. Straight away it makes you want to put your foot on the monitor and really go for it – in that time-honoured Steve Harris fashion!"

'TWO MINUTES TO MIDNIGHT'
(from 'Powerslave', 1984)
"This brings back a great memory for me. Just before the release of 'Powerslave', one of my local radio stations announced that they'd be playing this song for the very first time on a specific night... at two minutes to midnight! I was at a party and at two minutes to midnight everything stopped. We all gathered round the radio to hear this new Maiden song, because we were all so pumped up and excited to hear what the band were up to. I wasn't disappointed by what I heard that night and neither were any of my friends. I still love the song to this day and because of how I first heard it, it will always have a special place in my heart!"

'WHERE EAGLES DARE'
(from 'Piece of Mind' 1983)
"For some reason that I can't explain, this song really sticks in my mind as a total Iron Maiden classic. There's something about 'Where Eagles Dare' that makes it stand out for me. There's no particular reason why it means a lot to me; it just does. Sometimes when we're soundchecking in Dream Theater someone will break into the riff from 'Where Eagles Dare' and we'll all pile in. It's great fun."

'PHANTOM OF THE OPERA'
(from 'Iron Maiden' 1980)
"As soon as I discovered the debut 'Iron Maiden' album I started trying to learn how to play 'Phantom Of The Opera', but it took me ages to get to grips with the time changes. It's a track John Myung and I used to love playing in our teenage years because it's so exciting. What a song, what a fabulous riff. This is early Maiden in their prime."

THREE TRACKS TO AVOID

'BRING YOUR DAUGHTER... TO THE SLAUGHTER'
(from 'No Prayer For The Dying', 1990)
"I never like criticising anything by Maiden, because I'm sure they put lots of work into all their compositions. But even the title of this one seems odd to me – though I'm sure it made sense to them. The actual song feels more like something AC/DC would do. It doesn't have the Maiden groove, and for me the mix seems wrong as well. It's not that the song is bad, but in my view it's just not right for Iron Maiden."

'SIGN OF THE CROSS'
(from 'The X-Factor', 1995)
"I have to admit to a bit of bias here, because I could never quite accept Blaze Bayley as Maiden vocalist instead of Bruce Dickinson. When you listen to this song it doesn't really work. All those monks chanting isn't what I want from Iron Maiden and the whole track is really disappointing. Would it have worked with Bruce? We'll never know."

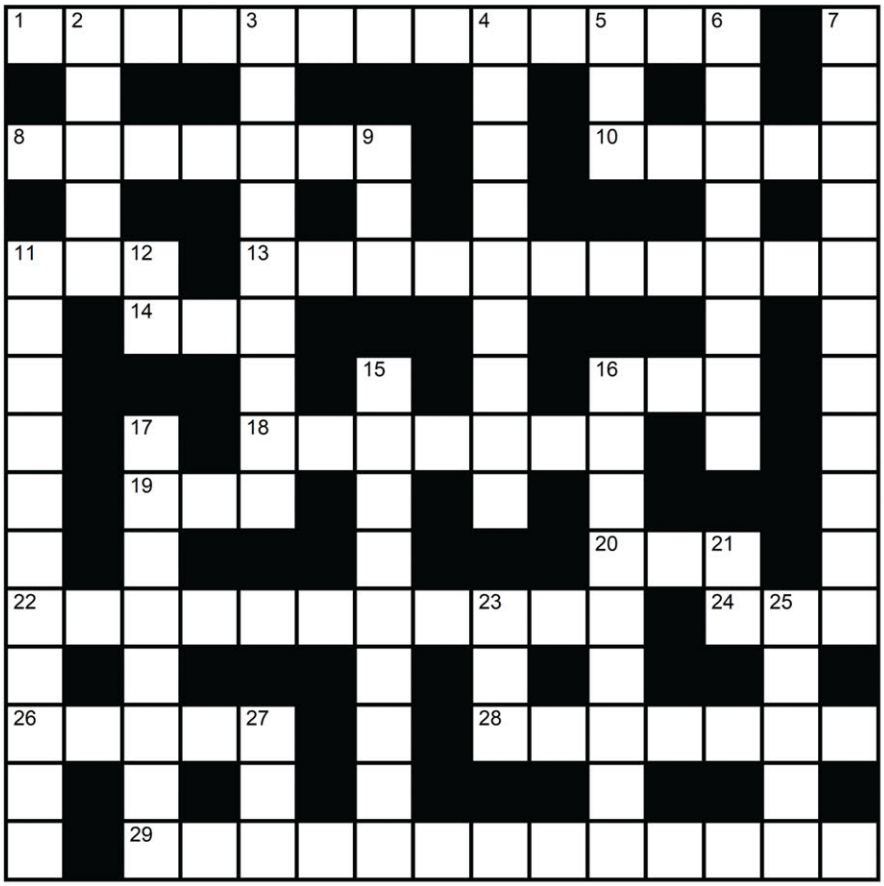
'FUTUREAL'
(from 'Virtual XI', 1998)
"I am not trying to knock Blaze for the sake of it by choosing another song from his era, but when I first heard 'Futureal' it didn't make much impact on me. My attention kept drifting and I quickly forgot what the song sounded like. Even now I can't tell you how it goes – and that really says everything."

"No other band had anything to match Eddie's powerful image."

Photos: Getty Images/Paul Natkin; Getty Images/Brill/Ullstein Bild

CROSSWORD

The ever so rock'n'roll *Rock Candy* crossword. Well that's a few hours of your life that you'll never get back!



The *Rock Candy* crossword is compiled by former *Kerrang!* writer **Jason Arnopp**, whose book *From The Front Lines Of Rock* gathers the highlights from his career in journalism. Featuring vintage interviews with the likes of Iron Maiden, Metallica, Kiss, Guns N' Roses, Bon Jovi and Queensrÿche, it's out on Kindle via Amazon sites worldwide or can be bought direct from Arnopp in several formats, via **payhip.com/Arnopp.**

1 ACROSS: VINCE NEIL

15 DOWN: RAGING SLAB

19 ACROSS: ACCEPT

17 DOWN: PHANTOM BLUE

ACROSS

1 Back in 1985 Vince Neil had a yearning for some domestic bliss. (4,5,4)

8 Bad News, the poor man's Spinal Tap, somehow reckoned they were 'Warriors Of ------- Khan'. (7)

10 The first name of the creator of a 'Pretty Hate Machine' back in 1989. (5)

11 What do you do with your 'Illusion'? (3)

13 Judas Priest covered this Spooky Tooth song, '------ -- ---, Better Than Me'. (6,2,3)

14 Could be Lynch, could be 'Rules'. (3)

16 Gillan, Astbury or Hunter. (3)

18 In 1986 Saxon wanted to rock more of these than Montrose had. (7)

19 Oh dear. Accept's Udo Dirkschneider wanted that son of a bitch to kiss what?! (3)

20 Jim Morrison's only friend knew that this was it... (3)

22 Where Steven Tyler and the boys hung out with their rodent friends. (2,3,6)

24 AC/DC's 1978 power period. (3)

26 & 27 down Eric Clapton owns up about his dirty deed. '- ---- --- Sheriff'. (1,4,3)

28 Molly Hatchet felt that the deed would be done after a 'Good Smoke And -------'. (7)

29 Angus went on a dangerous duck-walk along one back in 1990. (3,6,4)

For answers go to our website www.rockcandymag.com

DOWN

2 King Diamond was looking out for them on his 1987 concept platter 'Abigail'. (5)

3 This imperious frontman's girl had an extremely big bottom. David -- -------. (2,7)

4 Celtic Frost got seriously inventive on 1985's '-- Mega -------'. (2,7)

5 Legs Diamond wanted to be '--- On Bail' in 1984. (3)

6 Men with wispy beards Supertramp wondered 'If -------- Was Listening', on 1974's 'Crime Of The Century'. (8)

7 'She's So ----------', claimed Johnny Thunders on 1983 release 'Hurt Me'. (11)

9 '--- Me Free', pleaded Sweet in 1974. (3)

11 Jim Dandy's ode to a family member that opened Black Oak Arkansas' 1971 debut. (5,6)

12 Word in the title of Metallica's 1983 debut album. (2)

15 Raging Slab's guitarist, Greg ---------. Looks like a hand in Scrabble. (9)

16 Kory Clarke had a vision of a world in chaos on the opener, '- --- The -----', from 1990's 'Last Decade Dead Century' opus. (1,3,5)

17 Phantom Blue asked for one on their 1989 debut. (4,4)

21 Initials of the keyboardist who's played with Ozzy, Rainbow, Michael Schenker and Deep Purple. (1,1)

23 Anthrax claimed this from Judge Dredd when they insisted, 'I Am The ---'. (3)

25 Allman or Rolie. (5)

27 See 26 Across.

Photos: Getty Images/Ron Galella/WireImage; Getty Images/Paul Natkin; Getty Images/Ian Dickson/Redferns

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RIOT - 'RESTLESS BREED'

ORPHAN - 'LONELY AT NIGHT'

NIGHT - 'S/T'

NIGHT - 'LONG DISTANCE'

BITE THE BULLET - 'S/T'

STEVE JONES - 'MERCY'

STEVE JONES - 'FIRE AND GASOLINE'

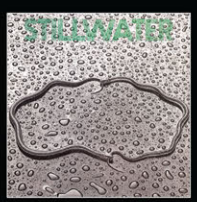
SAMMY HAGAR - 'DANGER ZONE'

THE SCREAM - 'LET IT SCREAM'

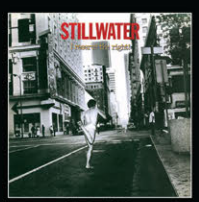
EUROPE - 'OUT OF THIS WORLD'

MAX WEBSTER
'A MILLION VACATIONS'

ALPHA CENTAURI - 'S/T'



STILLWATER - 'S/T'



STILLWATER
'I RESERVE THE RIGHT'

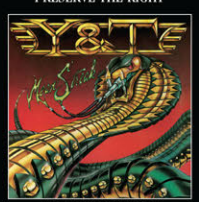
BROWNSVILLE - 'AIR SPECIAL'

PETER CETERA - 'S/T'

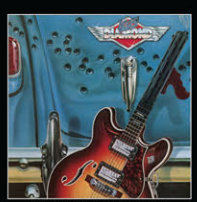
SHADOW KING - 'S/T'

Y&T - 'EARTHSHAKER'

Y&T - 'BLACK TIGER'



Y&T - 'MEAN STREAK'


LEGS DIAMOND - 'S/T'

LEGS DIAMOND
'A DIAMOND IS A HARD ROCK'

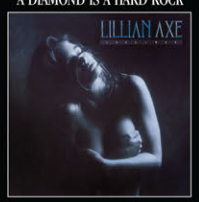
LEGS DIAMOND - 'FIRE POWER'

SAIGON KICK - 'WATER'

SAIGON KICK - 'THE LIZARD'

SAIGON KICK - 'WATER'

LILLIAN AXE - 'S/T'



LILLIAN AXE - 'LOVE + WAR'

RIOT - 'FIRE DOWN UNDER'

MAHOGANY RUSH - 'LIVE'

FRANK MARINO - 'WHAT'S NEXT'

FRANK MARINO
'THE POWER OF ROCK AND ROLL'

FRANK MARINO - 'JUGGERNAUT

AXIS - 'ITS' A CIRCUS WORLD'

DOKKEN - 'BEAST FROM THE EAST'

COMING SOON

AVIATOR - 'S/T'

GODDO - 'S/T'

GODDO - 'WHO CARES'

GODDO - 'AN ACT OF GODDO'

BATON ROUGE - 'SHAKE YOUR SOUL'

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